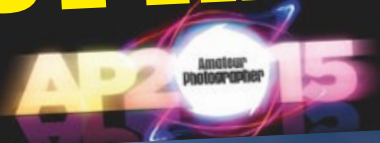


Saturday 28 February 2015

# Amateur Photographer

**THE YEAR'S BEST KIT**  
Our pick of the **best cameras, accessories and lenses** of the past year from the **AP Awards**



Passionate about photography since 1884

The world's top  
**travel photos**

The stunning winning  
images of **TPOTY 2014**

# Dog's life

**3 top dog photographers**  
share their techniques for  
**perfect pooch pictures**

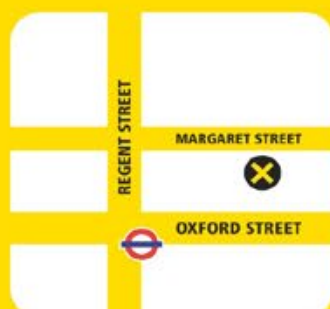
**Location  
guide**

**Justin Minns**  
reveals a top  
landscape  
location

**PLUS** Lee Miller's **WWII** Extracts from the life of a pioneering woman photographer



*At the heart of the image*



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at [nikon.co.uk/training](http://nikon.co.uk/training).

✕ Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW





COVER PICTURE © RHIAN WHITE

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In the week that the Oscars steals the headlines, we present our own Oscars – the AP Awards 2015. Unlike our more famous counterpart, we no longer have a Best Film category, but we do hand out 20 other real awards at the UK photo industry's most prestigious event, which was held recently, once again, at the historic Royal Horseguards Hotel in London. Such is the Awards' reputation that senior

industry figures fly over from Japan to be there. This is a tribute to the AP technical team, whose authoritative, impartial reviews are second to none among our peers. Every year, though, the task of choosing the winners gets ever tougher, because the bar has become so high. In short, there are few 'bad' products these days, but there are still those that are a little more exceptional than the rest. To see which ones they are this year, turn to page 48. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© GREG WHITTON

### Vertical Limit by Greg Whitton

Fujifilm X-T1, 55-200mm, 1/550sec at f/11, ISO 200

This image by AP reader Greg Whitton was uploaded to our Flickr page. It shows Helvellyn, Catstycam and Swirral Edge in the Lake District.

The Lake District in north-west England is an immensely popular location with photographers, due to the overwhelming variety of

images the location can offer. While we most often associate the area with shots of water and verdant vistas of grass, the location also serves up stunning scenes such as this.

Shooting in the winter has meant that Greg has captured the stunning light highlighting the shapes and

lines, as well as the snow, which adds a tonal texture.

If you would like to see one of your images gracing this page of AP, upload it to our Flickr, Facebook or website gallery (www.amateurphotographer.co.uk). You could win a year's digital subscription to AP, worth £79.99.



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.



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## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Ilford Galerie paper

Ilford has launched five new Galerie Prestige premium fine-art papers. Gold Fibre Gloss, Cotton Artist Textured, Textured Cotton Rag and Smooth Cotton Rag have a weight of 310gsm. Fine Art Smooth has a weight of 200gsm. All are available in A4, A3+ and A2 sizes and various roll formats. For details, visit [www.ilford.com](http://www.ilford.com).



### NX1 revamp

Improved focusing responsiveness and greater control of AF speed in video mode are among the claimed benefits of a new firmware upgrade released for the Samsung NX1. Firmware Update v1.2 is available at [www.samsung.com](http://www.samsung.com).

### Pixma printer duo

Canon has launched two new Pixma printers in the shape of the Pixma Pro-100S and Pro-10S, each boasting enhanced Wi-Fi. Improvements include easier access to cloud-based storage, explained Canon UK's David Parry. Due out this month, the Pixma Pro-100S (£499.99) uses eight dye-based inks, while the Pro-10S (£699.99) features a pigment ink system.

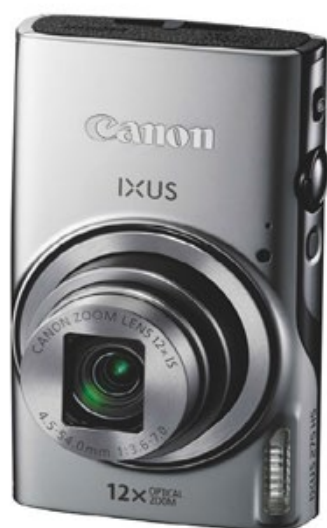


### PowerShot SX410 IS

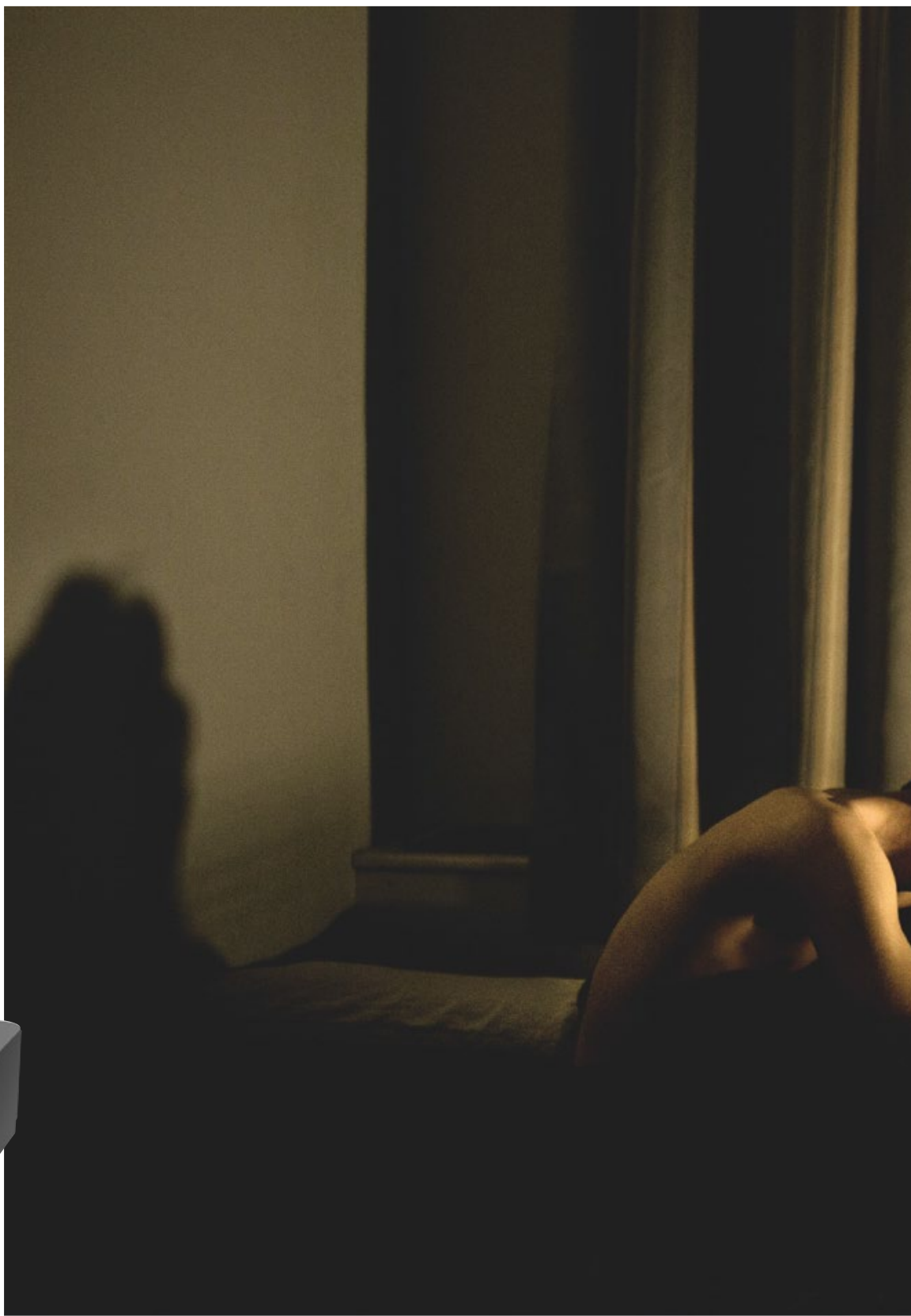
Responding to consumer demands for long zooms in 'tiny' bodies, Canon has unveiled the PowerShot SX410 IS bridge camera. Priced £249.99 and due out in March, the SX410 IS features a 40x optical zoom, 20-million-pixel imaging sensor and a Digidig 4+ image processor.

### Ixus news

Due out in May, the Canon Ixus 275 HS incorporates a 20.2-million-pixel imaging sensor, a 12x zoom and built-in Wi-Fi and NFC wireless functionality. Priced £189.99, the Ixus 275 HS is designed to enable wireless shooting via the Canon Camera Connect app.



©MADS NISSEN



## WEEKEND PROJECT

### Objects from your shed

The shed might not be the first place you'd look for photographic inspiration, but if you don't consider it's potential you could be missing a trick. Nestled among the lawnmower and bikes, you'll probably find a few rusty old tools and other paraphernalia that can make the perfect still-life study. Distressed, worn items have a story to tell, which you can help translate into photographic form. Some objects will make an interesting image on their own, while others can be grouped together as a study in composition. Any camera will be suitable, although you might want to consider using a prime lens. Also, a tripod is vital. While there's nothing wrong with using flash, soft and diffused window light can produce some lovely effects.

**1** If you have only new tools hanging up in your shed, see what relatives and friends might have tucked away. Alternatively, visit a reclamation yard or car-boot sale to find some well-used and loved tools.

**2** Take three tools, and instead of shooting them together, shoot them all identically. Then, in Photoshop, create a new document and position the images side-by-side to create an understated triptych.



# BIG picture

Winner of the World Press Photo of the Year 2014 by Mads Nissen

◀ This image by Mads Nissen, showing a young gay couple, captures an intimate moment in St Petersburg, Russia. Life for lesbian, gay, bisexual and transgender people is becoming increasingly difficult in Russia, as sexual minorities face legal and social discrimination. The organisers of the World Press Photo of the Year competition praised Nissen's image for its subtlety and restraint, especially in an era where graphic images are frequently used for cheap propaganda shock value. This image is part of a project called 'Homophobia in Russia', and comes as the latest in a series of prizes for Mads Nissen, who works for Danish newspaper *Politiken*. Visit [www.worldpressphoto.org](http://www.worldpressphoto.org).

## Words & numbers

The work of most photographers would be improved immensely if they could do one thing: get rid of the extraneous

**William Albert Allard**

American documentary photographer (b1937)

# 10

Number of Nikon compact cameras announced in first six weeks of 2015 (details next week)



**3** Choose a background that complements your main subject. Look downwards and you might find that your shed floor provides the perfect solution. Pieces of old wood can also make a lovely backdrop.

**4** If you've converted your image to mono, experiment with split-toning. Light tones work well with highlights, with darker tones for shadows. The technique is simple to carry out in Camera Raw or Lightroom.

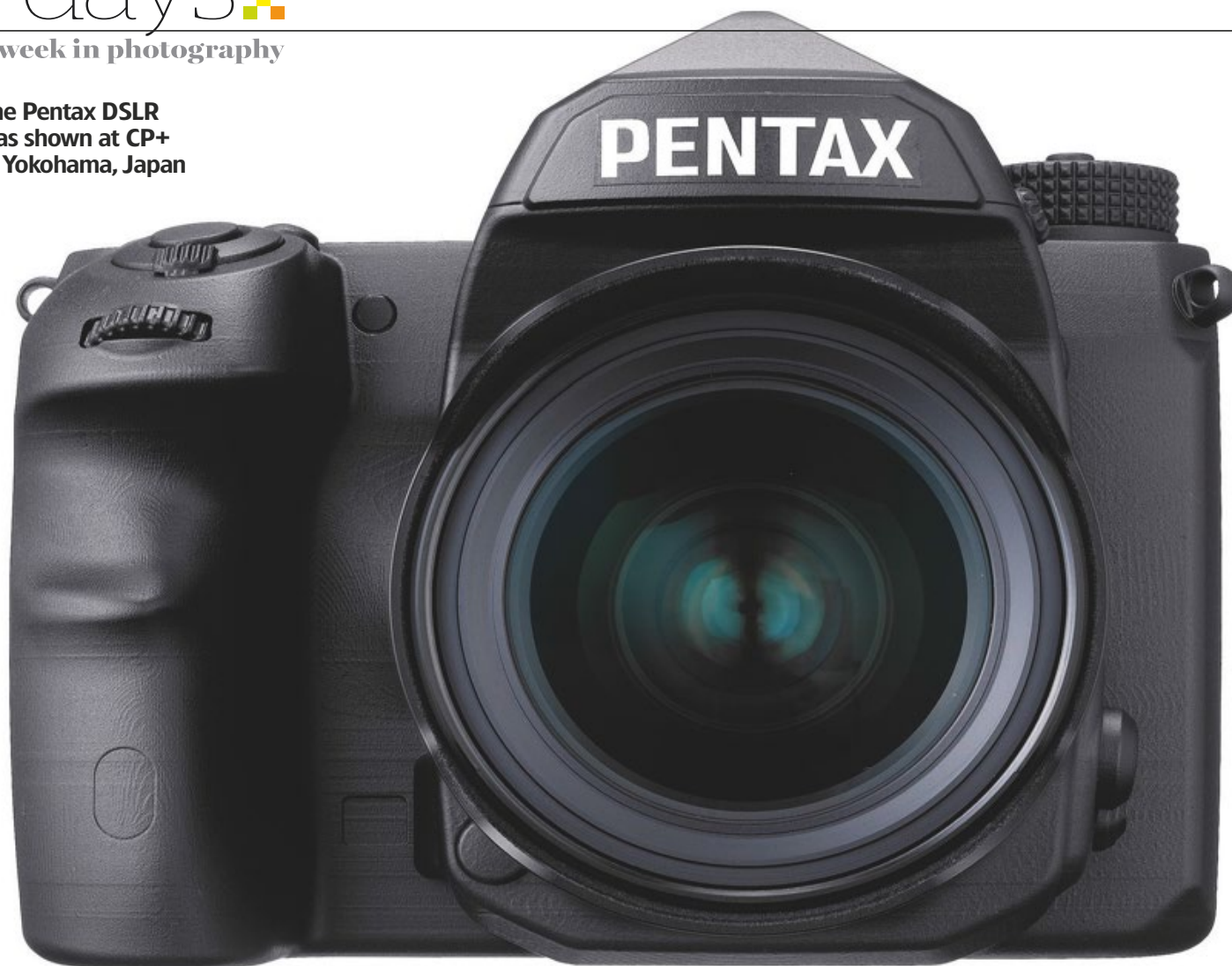
Look for old tools in your shed for still-life subjects



© PHIL HALL



The Pentax DSLR was shown at CP+ in Yokohama, Japan



## Wideangle lens on planned Sigma dp0

**SIGMA** has announced plans to launch the dp0 Quattro, a high-end compact that incorporates a 14mm f/4 lens, equivalent to 21mm on a 35mm DSLR.

The 11-elements-in-8-groups lens includes four 'F' low-dispersion glass elements, two special low-dispersion elements and two aspheric lenses designed to reduce chromatic aberration and distortion.

Like its Quattro siblings, the dp0 uses a Foveon X3 Direct Image Sensor.

Meanwhile, Sigma has revealed more details of the previously announced dp3 Quattro.

Features include a 50mm f/2.8 (75mm equivalent) lens.

The dp3 Quattro is designed for 'mid-telephoto and macro-range photography'.

No details have been released about price or availability of either camera.

# Pentax full-frame DSLR on horizon

**RICOH** Imaging has put an end to years of speculation by formally announcing that it is developing a full-frame Pentax DSLR.

Ricoh says the camera should appear on the market towards the end of this year.

It will feature the Pentax K mount, making it compatible with a huge range of lenses.

The new DSLR will also work with DA-series lenses designed for APS-C

SLRs, using a 1.5x crop mode.

Beyond this, Ricoh has released little information. A single product shot suggests that it could be relatively small for a full-frame DSLR, but it has a pronounced pentaprism reminiscent of classic manual-focus 35mm SLRs.

Ricoh says the exterior design is 'yet to be finalised', but a number of familiar Pentax design motifs appear to be present, including a locking

exposure-mode dial and a focus-mode switch on the lens throat.

An electronic control dial is placed on the handgrip in front of the shutter button, which itself is surrounded by the on/off switch.

There appears to be a receiver for an infrared remote control, and a PC socket for studio flash units on the side of the pentaprism.

Relatively few current Pentax lenses are designated as being full-frame-compatible 'FA' models. These include three premium Limited series primes (31mm f/1.8, 43mm f/1.7 and 77mm f/1.8) and two Macro primes (50mm f/2.8 and 100mm f/2.8).

See below for two new FA lenses.

## New full-frame 70-200mm and 150-450mm Pentax lenses

**TO COINCIDE** with the full-frame DSLR news (above), Ricoh has announced two K-mount telephoto zooms, a Pentax 70-200mm f/2.8 and 150-450mm f/4.5-5.6.

Ricoh has confirmed that the HD Pentax-D FA\* 70-200mm f/2.8 ED DC AW and the HD Pentax-D FA 150-450mm f/4.5-5.6 ED DC AW will work on full-frame cameras.

The 70-200mm is designated a 'Star' lens, indicating that it offers among the very best image quality



of all the company's optics.

Both lenses feature weather-resistant construction, with an array of seals to prevent dust and water ingress. They have in-lens DC focus motors, and a new three-position switch for the 'Quick Shift' manual focus system.

Alongside a conventional manual



M mode, QFS/A is an autofocus priority setting that allows manual adjustment after autofocus has been achieved. QFS/M is a manual focus priority setting that allows autofocus to be overridden completely by turning the manual focus ring.

There is no word on launch dates.



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The Pentax K-S2 with 'ultra-thin' 18-50mm retractable lens

## Pentax K-S2 DSLR unveiled

**P**ENTAX brand-owner Ricoh Imaging has unwrapped the K-S2, a DSLR claimed to feature the world's smallest dustproof, weather-resistant camera body in its class.

Designed to 'rival high-end models' on image quality, the 20.12-million-pixel K-S2 boasts 100 weather seals to help prevent intrusion of water and dust into the camera body.

The 11-point Pentax SAFOX X AF system

includes nine-cross type sensors at the centre, and aims to ensure pinpoint focusing down to -3EV.

The camera has a top ISO of 51,200 and is due out in a choice of black, white, or black & orange main body colours, priced £549.99 body only.

For the first time in a K-series camera, Ricoh has installed wireless LAN (Wi-Fi), for wireless connection to tablets and smartphones. It also has NFC functionality. Its 180° screen is designed for

easy self-portraits.

Other features include a top shutter speed of 1/6000sec and a claimed burst rate of '5.5 images per second'.

Kit options will include one with a retractable Pentax-DA L 18-50mm f/4-5.6 DC WR zoom, priced £649.99.

A 'premium lens kit' option includes an smc DA 18-135mm f/3.5-5.6 ED AL [IF] DC WR. This outfit will cost £879.99.

A launch date has yet to be announced.

## Samsung announces NX500

**S**AMSUNG has revealed a new CSC, the NX500, which packs the functionality of the NX1 into a more portable body.

The 28-million-pixel, backside-illuminated, APS-C-sized sensor is borrowed from the NX1, which was announced last year.

Equipped with a DRiME V processor, Samsung claims it can continuously shoot at up to 9fps.

Also featured is Samsung Auto Shot, which uses motion detection to predict the moment to take a shot in



difficult action scenarios.

The camera has an ISO range of 100-25,600 (expandable to ISO 51,200), a maximum shutter speed of 1/6000sec and is capable of shooting JPEG and raw files.

Described as 'palm-

sized', the NX500 carries a 3in Super AMOLED tiltable touchscreen, and supports 4K and UHD video recording. It also features Wi-Fi, Bluetooth and NFC connectivity.

The NX500 is due in March at a price yet to be announced.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



### D&AD Next Photographer Awards

The D&AD Next Photographer Award, a brand-new prize for up-and-coming photographers, opens this year, offering industry mentoring and artistic funding. Enter your three best images by next week.

Deadline 4 March. [www.dandad.org/en/next-photographer-award](http://www.dandad.org/en/next-photographer-award)



FIFE

© CAROLINE TROTTER



LONDON

© ANJANIEMI

### Fife Fishermen

Caroline Trotter offers a selection of considered, thoughtful portraits of Fife's grand tradition of fishermen, in a series that forms part of the Scottish government's 'Year of Food and Drink'.

Until 15 March  
[www.scotfishmuseum.org](http://www.scotfishmuseum.org)

### Darlene and Me

Anja Niemi presents a conceptual series based around the fictional character of Darlene, played by herself and inhabiting a house in the Californian desert. It's well worth visiting.

Until 10 March  
[www.thelittleblackgallery.com](http://www.thelittleblackgallery.com)



LONDON

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### Allan Forsyth: Chasing Light – Following Shadow

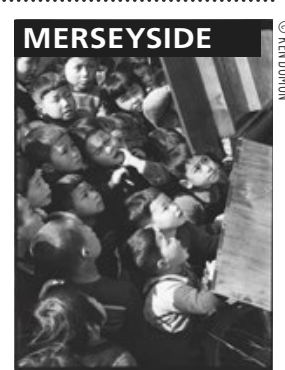
Allan Forsyth's imagery encompasses not only conventional photographs but also photograms, computer-generated imagery and more. We featured him in AP last year and with good reason – his work is great.

Until 6 March  
[www.galleryelenashchukina.com](http://www.galleryelenashchukina.com)

### Metamorphosis of Japan After the War

In 1945, as the Second World War came to a close, Japan was devastated. How the nation rose to power again is a fascinating story, documented in more than 100 black & white photos arranged in a narrative for this exhibition.

Until 26 April. [www.openeye.org.uk](http://www.openeye.org.uk)



MERSEYSIDE

© KEN DOWSON

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





## Viewpoint Lars Rehm

Manufacturers need to rethink the connected camera concept to give users a more satisfying experience

**X**enon flashes, zoom lenses and larger image sensors mean that dedicated cameras still have the edge over smartphones in certain situations. On the other hand, mobile devices can score with connectivity features, responsive touch interfaces and the ability to install and run a multitude of camera and editing apps. Given the complementary feature sets of the two product categories, it's not surprising that several manufacturers have made attempts at combining them. However, so far the hybrid devices have failed to make a lasting impression in the marketplace, which can be attributed to a number of factors:

**Usability** Cameras are not held in the same way as smartphones and controlling a compact camera like the Samsung Galaxy Camera or system camera like the Samsung Galaxy NX via an Android-powered user interface can be awkward. Playing Angry Birds on your camera screen is a nice party-trick, but traditional camera user interfaces allow for quicker and more precise modification of settings.

**Portability** The 'always with you' factor is a major advantage of smartphone cameras. Most people don't want to be without their phone and current devices are thin enough to fit into a pocket or purse. However, connected cameras are larger than smartphones, so you are more likely to leave them at home when not planning to take pictures.

**Versatility** Most connected cameras offer 3G or 4G data connectivity, allowing for direct upload of images to cloud services or social networks. However, in spite of built-in GSM modules, most models cannot be used for

placing phone calls, so you'll still have to carry your phone. At that point, you might as well use a traditional camera with built-in Wi-Fi and the hotspot feature of your smartphone.

**Mobile photography image quality requirements** Mobile photography is not about making large prints but posting online on platforms such as Facebook or Instagram. Those services use low-resolution images, which means cropping can, within limits, be a viable alternative to a physical zoom. This means that the zoom lenses of connected cameras are not as relevant to the target user as manufacturers would like.

Current camera/smartphone hybrids are impressive pieces of engineering, but they fail to address any specific user needs. In the long run, it won't be enough to merge an existing smartphone with an existing digital camera model to create a hybrid. Manufacturers will have to design more integrated solutions that experiment with new form factors and technologies to help explore previously unimagined uses and take imaging to the next level – 2015 seems like a good year to start.

**Lars Rehm** is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm



**The Samsung Galaxy Camera 2 has a 21x zoom, a touchscreen interface and Android OS**

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



© DARREN ALMOND

### Fullmoon

by Darren Almond, Taschen, £44.99, hardback, 400 pages, ISBN 9-783-83654-661-4



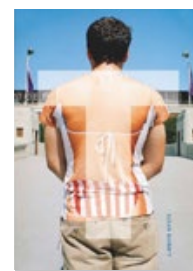
THE LANDSCAPE genre can be a difficult concept to explore. This isn't due to any lack of subjects or demands for technical proficiency, but rather that landscapes are such a popular genre, where else is there to go?

One answer lies in this achingly beautiful collection from conceptual artist Darren Almond, a practitioner whose work often explores the themes of memory, cultural history and time.

In *Fullmoon*, Almond's conceptual edge navigates the terrain of the poetic. The execution is simple. Almond visits landscapes around the world and shoots them under moonlight, often leaving the shutter of his camera open for over a quarter of an hour. Such a long exposure means that each location – whether it be river, ocean, ice field or mountain – is bathed in the haunting glow of moonlight. The sublime is a concept that has much weight in the representation of landscapes, and this is one of the few contemporary publications to represent that concept fully. As a result, we have a book that can confidently be said to explore time, nature and beauty. ★★★★★

### T: A Typology of T-Shirts

by Susan Barnett, Dewi Lewis, £25, hardback, 224 pages, ISBN 9-781-90789-353-7



IF, AS designer Karl Lagerfeld says, fashion is language, then it can often be the case that T-shirts are the screaming exclamation marks. This book, quite successfully, challenges the notion of the photographic portrait by shooting a series of subjects from the back and focusing squarely on the T-shirts worn by people found wondering the streets. Each T-shirt carries a message and that message can tell us much about the person wearing it: their hopes, political leanings and obsessions. The project can also tell us a great deal about 21st century concerns throughout the US and Europe. The key is that, despite the similarity of each image, the project never feels stale. There's always something new to gleam from each portrait. ★★★★★



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33-55mm f/4.5 AL SMC FA	£1,599	£58.29
25mm f/4 AL IF AW SMC FA	£3,299	£137.45
300mm f/4 ED (IF) SMC FA	£3,599	£149.95
45-85mm f/4.5 SMC FA	£1,899	£79.12

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HD DA 70mm f2.4	£479	or £23.94 PM
HD DA 20-40mm F2.8-4 ED	£659	or £27.45 PM
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55mm f1.4 SMC DA SDM	£599	or £24.95 PM
77mm SMC FA f1.8	£749	or £31.20 PM
200mm SMC DA* f2.8 ED(IF) SDM	£729	or £30.37 PM
300mm SMC DA f4.0 ED (IF) SDM	£899	or £37.45 PM
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17-70mm f4.0 AL (IF) SDM	£449	or £22.44 PM
18-135mm SMC DA f3.5-5.6 ED AL	£379	or £22.10 PM
50-135mm F2.8 ED (IF) DA* SDM	£829	or £34.54 PM
50-200mm SMC DA f4.0-5.6 ED WR	£209	
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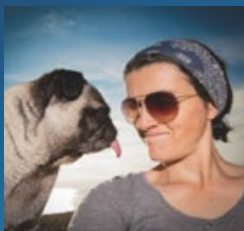
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## Rhian White

Rhian White is an award-winning professional pet photographer and film-maker who loves taking pictures of dogs. Brighton Dog Photography has been in business for four years, and Rhian beautifully captures the unique, happy spirit of each dog in the outdoors while on their walks.  
[www.brightondogphotography.co.uk](http://www.brightondogphotography.co.uk)



## 2 Be patient

The best way to get the shots you want is to be patient – with yourself and your dog. Never try to get a dog to do something it doesn't want to – just accept that dogs are dogs and they have a mind of their own. On outdoor shoots, there can be so many distractions: traffic, other dogs, the weather and noises in the distance. Then, of course, there's how your dog feels on the day. Accepting that you may go out several times and still not get the shot you want is all part of the process, and makes it all the more satisfying when it does all come together.

## 3 Photographing dogs with people

Try to capture the strong bond and relationship between the person and their dog, whether they're running around and playing, or simply sitting enjoying a nice view together. If you get the person down to the same level as the dog, you can capture sweet interactions, laughter, and show the affection that people have for their dogs and vice versa – just check to see if the ground is damp! Try using benches, rocks, walls or other things where the dog can sit and the owner can be at the dog's level.



# 19 top tips for great dog shots

Expert advice from three top dog photographers on how to capture man's best friend

## 1 How to take a portrait of a dog that won't sit still

The best way to take a portrait shot of an active dog that won't sit still is to simply wait until it gets tired. Leave portrait shots until the end of the shoot when the dog has done all the racing around and exploring it wants. You can use what motivates the dog, such as a ball or a treat, to get its attention and get it to look in a particular direction. If you go at the dog's pace, you will get more out of the experience and the images will reflect that.

ALL PICTURES THESE PAGES © RHIAN WHITE



## 4 Backgrounds

Good backgrounds – whether this is because of the colour or texture – provide great contrast with your subject, so choose a location suited to the colour of the dog you are photographing. Beautiful skies, grasses, flowers, brick walls and graffiti all make for great backgrounds. Using a narrow depth of field can also help the dog stand out and, of course, the further away the background is from the dog, the more it will be out of focus, ensuring the dog really stands out. Try to contextualise the animal; tell the story of their adventure and where they are. And if you are in a beautiful location, make the most of it.







## Paul Walker

Paul Walker's passion for pet photography began in childhood. Now, with three fellowships to his name, two UK Pet Photographer of the Year Awards and five Scottish MPA Pet Photographer of the Year Awards, his current vision and experience are worlds away from his first snaps of his pet dog and rabbit. [www.pawspetphotography.co.uk](http://www.pawspetphotography.co.uk)



## 5 Strong headshot

Every set of pet pictures needs a strong headshot. It's the face that we remember most about our pets and a headshot can have great impact. My preferred style is to capture the face looking back into the camera. It's really a picture for controlling the depth of field to your requirements. As a given, the eyes should be sharp and probably the nose, too, but sometimes you may wish to put more emphasis on the eyes if it strengthens the impact. Experiment by opening up the aperture to give less depth of field and closing your aperture for more depth of field.



ALL PICTURES THESE PAGES © PAUL WALKER

## 6 Capture the moment

Sometimes we have to recognise that it is not all about the lighting, pose or background of an image, it's about a moment that needs to be captured. So always have your camera at the ready for those in-between moments that create themselves, yet rely on your speed of reaction to nail the shot. In this shot (above), the spaniel was so excited at the thought of a new person visiting he fetched his dish in the hope of a treat. Sadly, I had none to offer, but was thankful for the quirky picture.

## 7 Practice makes perfect

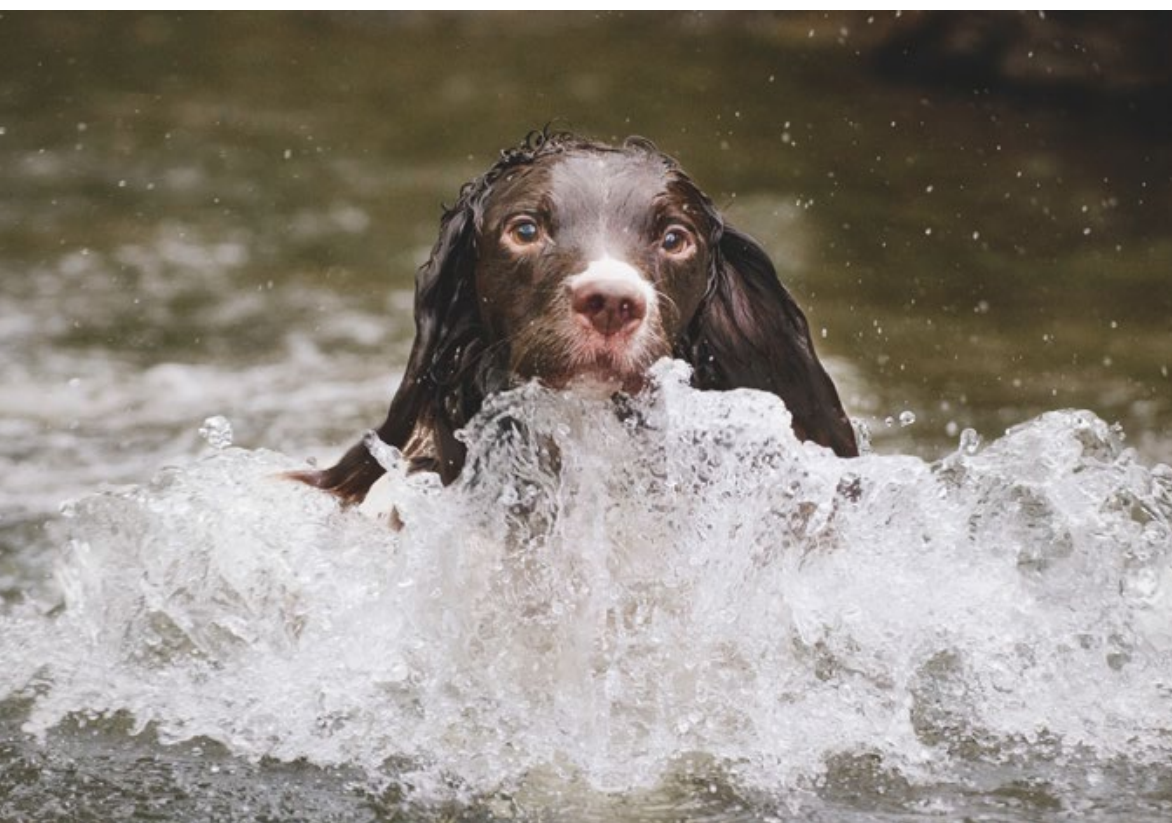
Ideally, you need a dog or pet with whom you can try different strategies, lighting techniques and specific actions. It could be your own dog or a relative's – so long as it has a good level of obedience, this will be a great opportunity to refine all your camera and lighting techniques, in addition to perfecting your dog-control strategies. This is my own dog, Millie, and she has been a great model over the years, giving me the chance to try out new equipment, learn new camera techniques and explore new locations. She has a 95% compliance rate in obedience, yet this figure drops to 10% if squirrels are in the vicinity. This image was captured using an Elinchrom Ranger Quadra flash with an assistant holding the light to my left.



## 8 Use toys

It's often a great idea to introduce a play toy or object, as shown in this example (above). My advice is to produce toys later in the session as some pets can become obsessed – especially with balls – and not wish to give it back. If the session is all about the pet and its favourite toy that would be different, but mostly we are looking for variety. A toy can also serve as a great reward for all the posing that your pet has done and introduce some fun into the session!





## 9 Work in shallow water

Great fun can be had in capturing a variety of playful shots with water. Some dogs avoid the wet stuff altogether, others prefer a quick paddle, while some dogs refuse to get out of it. My preference is to seek out shallower depths, as these provide more splash and dynamic action shots than deeper water where just the head is visible. In this shot (left), the speed of the dog, in combination with the relatively shallow water, has created a mini wave that aids the composition and makes the image that bit harder to replicate.

## 10 Use the seasons to your advantage

Seasonal weather or foliage changes can often transform locations into picture-perfect settings.

In summer, for example, this tree-lined avenue (above) would look very different, with tricky dappled light filtering through the branches. A few months later, at the back end of autumn, a bed of leaves and lower sun transform this location into an ideal spot for a pet picture. Note how the trees frame the dog, and ensure your angle allows four legs to be seen rather than three.





## Martin Phelps

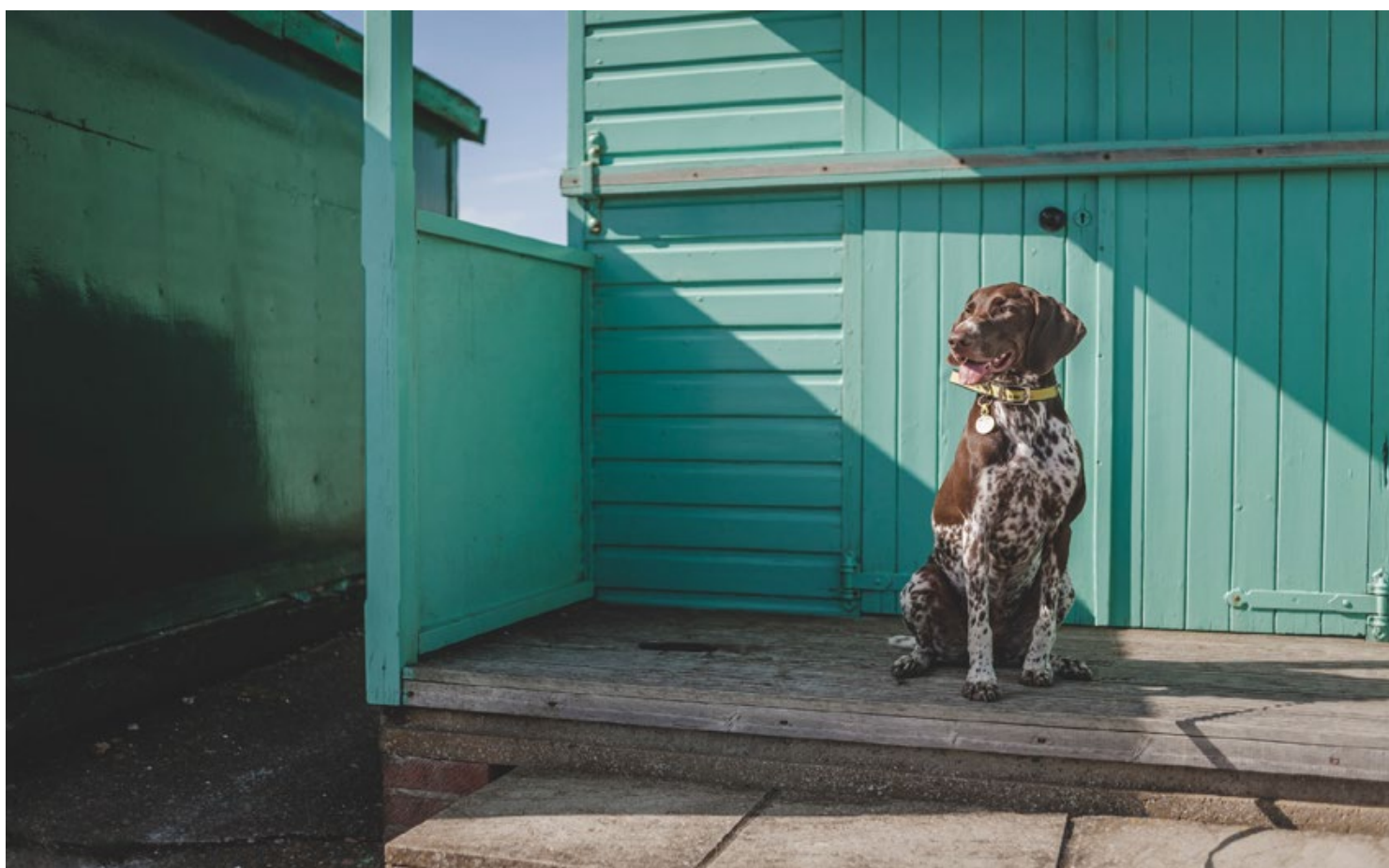
Martin Phelps is a commercial photographer who has been photographing animals for the Blue Cross and the Dogs Trust for about five years, with his pictures used in anything from simple rehoming posters to full-blown advertising campaigns. As he says, 'There is a world going on outside my window, and I'm lucky to be involved with it!' [www.martinphelps.com](http://www.martinphelps.com)



ALL PICTURES THESE PAGES © MARTIN PHELPS

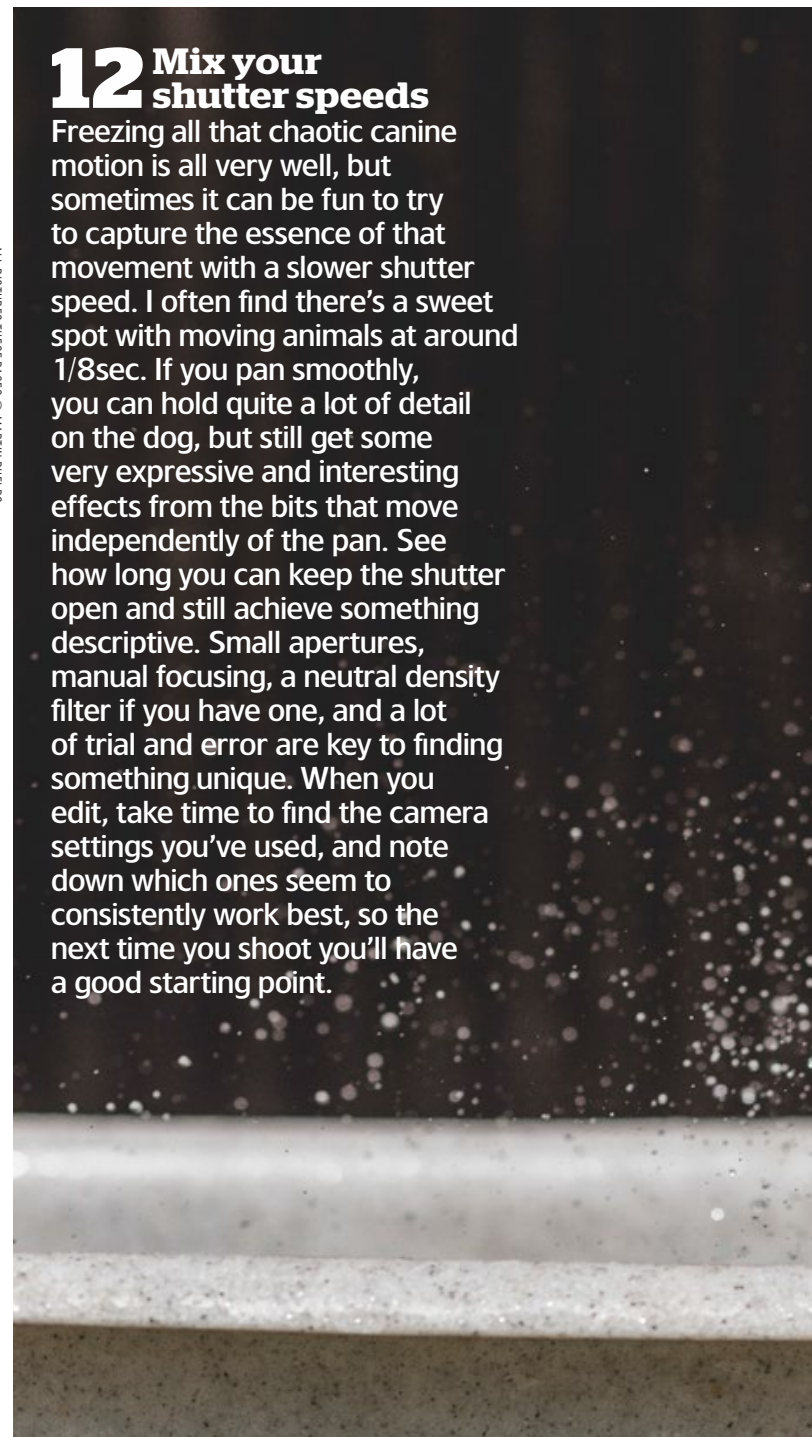
## 11 Head for the shade

Direct sunlight – especially around midday when the sun is overhead – can be difficult, contrasty and often quite ugly, for people as well as dogs. The best way to deal with this, without bringing a lot of fill-in flash to the party, is to move to the shade. Look for trees, or the shady side of buildings. If you can find a spot that's in the shade but still has a big area of open sky above, you'll record a lot more detail in the fur, and get a much softer and more natural look. Remember, if there's a blue sky, you'll need to warm up your white balance quite a lot, either in-camera or with your editing software. Another advantage, especially with 'busy' dogs, is that you can shoot from pretty much any angle and the light remains quite consistent. Simply set a manual exposure so the camera isn't fooled by the difference between the inevitable changes between dark and light backgrounds.



## 12 Mix your shutter speeds

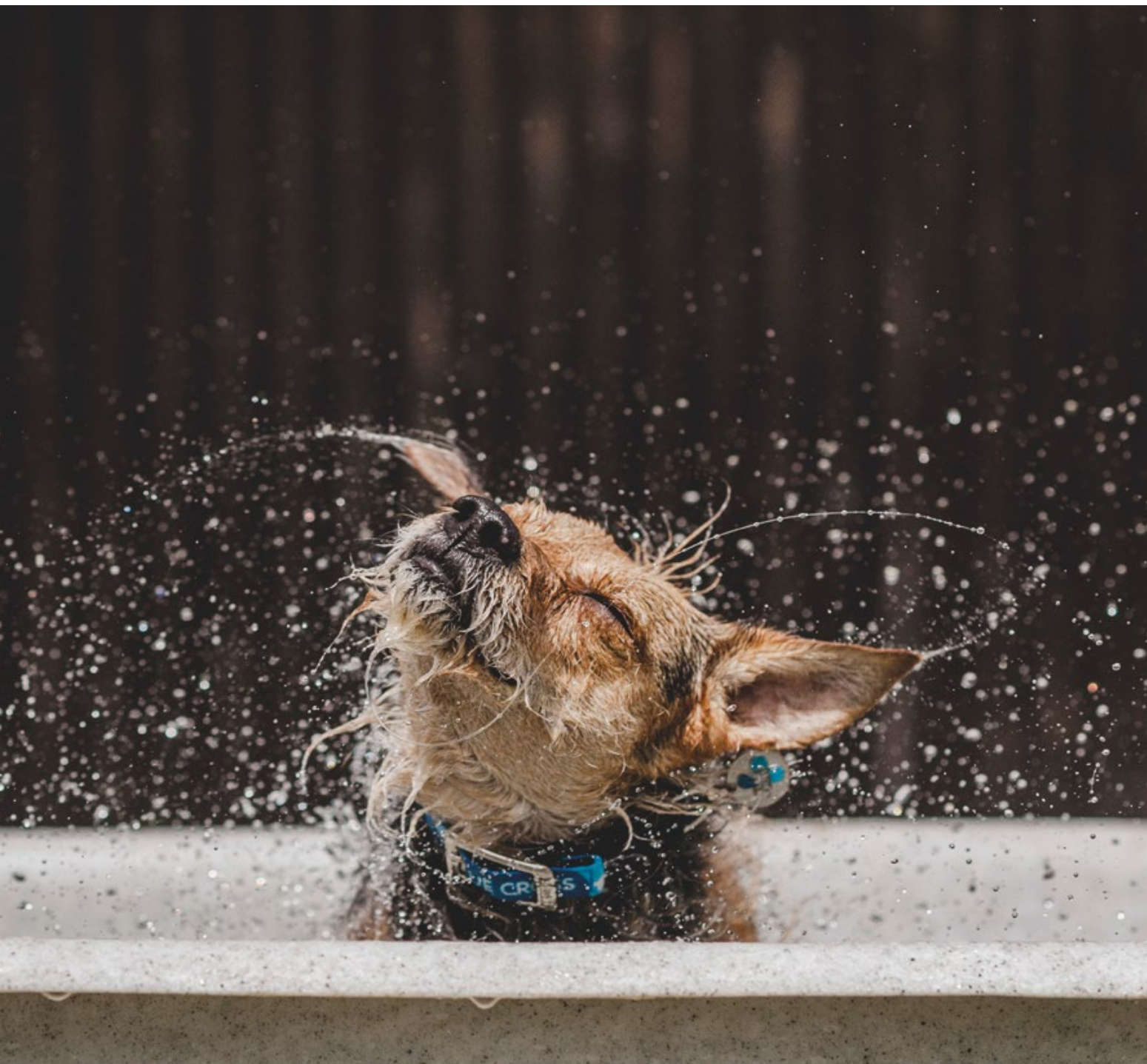
Freezing all that chaotic canine motion is all very well, but sometimes it can be fun to try to capture the essence of that movement with a slower shutter speed. I often find there's a sweet spot with moving animals at around 1/8sec. If you pan smoothly, you can hold quite a lot of detail on the dog, but still get some very expressive and interesting effects from the bits that move independently of the pan. See how long you can keep the shutter open and still achieve something descriptive. Small apertures, manual focusing, a neutral density filter if you have one, and a lot of trial and error are key to finding something unique. When you edit, take time to find the camera settings you've used, and note down which ones seem to consistently work best, so the next time you shoot you'll have a good starting point.



## 13 Look for interesting light and shade

Photography is all about light. If you can find some good directional light at your location, you're already halfway towards making an interesting picture. I like to shoot with a strong backlight, and it's a technique that works particularly well with dogs. It can really pick out all the fur and forms a halo that separates the dog from the background. Backlight also picks out all the water droplets very well when your dog has a shake after it gets out of water. Always look for patches of sunlight between shaded buildings, or under trees, or raking evening sunlight, and build a composition around that. You'll be on to a winner.





## 15 Use fill-in flash

For striking results, try shooting towards the light and using fill-in flash to balance the exposure and lift the shadows. For a more pleasing result, attach a diffuser such as a softbox, while positioning the flash away from the camera can deliver a more studio-like result.

## 16 Get in close with a wideangle lens

While we don't often think of a wideangle lens as being suitable for portraits, it can deliver really dynamic images when shooting dogs. Once you've tired the dog out with plenty of running around and it is sitting, take the opportunity to get in close and really fill the frame.

## 17 Telephoto lenses

A 70–200mm f/2.8 lens is perfect for getting those action shots of your dog at play. It will allow you to work further back so you don't distract it, while the fast aperture and the ability to compress perspective makes it a great choice for portraits too.

## 18 Use back-button focus

Rather than half-depressing the shutter button to acquire focus, set your camera up so focus is solely controlled via your camera's AF-on button at the rear. Sports shooters swear by this, as it allows them to track their subject in continuous AF, firing the shutter at the crucial time. To focus on a stationary subject, press the AF-on button to acquire focus, then release and recompose if necessary for a better composition.

## 19 Use a reflector

Just as you would with a portrait, bring in a reflector to lift the shadows and add some pleasing catchlights to the eyes.

## 14 Shots without eye contact

Photos of dogs don't need to look like passport pictures. Once you've mastered the eyes-to-camera portrait, it's time to move on and try something a little more interesting. Often, it's what you leave out of a photograph, rather than what you actually depict, that makes a picture sing. I always look for elements of a photograph I can remove, without losing the sense of an image. It could be that you focus on a particular part of the dog, or you expose for a silhouette, or you might want to make the dog much smaller in the frame so that the picture shows the relationship of the animal to its environment.





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## LETTER OF THE WEEK

### Driving away the blues

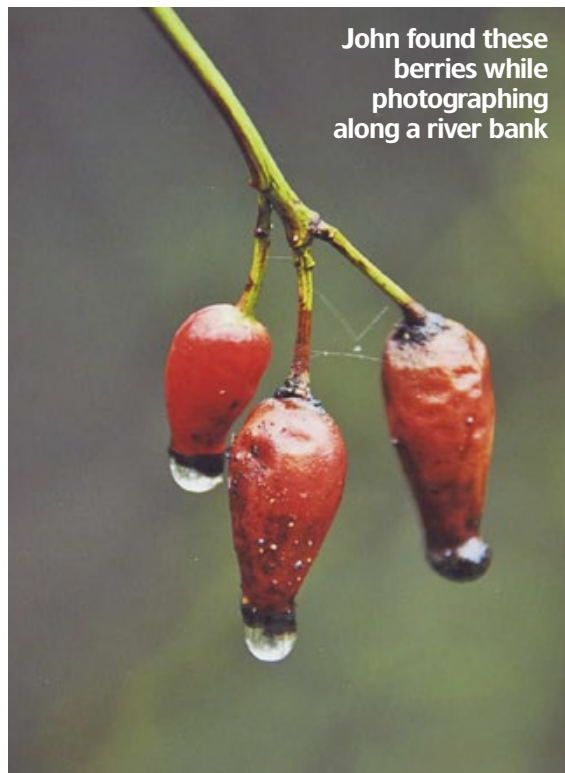
One Sunday in January, my daughter suggested it would be lovely to go for a walk along the river bank. Just before we set off I had been reading AP 10 January and admiring Catriona's 'Misty Road' image (*Forum champions*). I had a large colourful golfing umbrella, so I thought this would be the ideal time to try my version of 'Misty Road' and whatever else was out there.

We wrapped up well and set off, me armed with my Nikon D5000 and 18-300mm Nikkor zoom. I spent over an hour along the river bank and was so engrossed in my photography I was completely unaware of the cold.

While trying to capture close-ups of berries, a woman asked what I was photographing as all she could see was a mass of bare branches. I showed her what I had been photographing on the screen and she was amazed.

The sheer joy of looking for great subject matter and then being in deep concentration while creating the shot is the best medication for driving away the blues. You forget all your problems, and when you look at the results when you get home you relive every joyful moment.

I have been taking



John found these berries while photographing along a river bank

© JOHN HEYWOOD

photographs since 1953 and I still get a great fix when doing it, as well as sharing my images with others. No wonder photography is the most popular hobby in the world.

**John Heywood, Northamptonshire**



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.  
[www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Local dealers

I found your test on the top zoom compacts most interesting (AP 10 January), and just before Christmas I bought one of the models that was tested. I liked the camera very much, but unfortunately I found the battery completely flat after two days. I had fully charged it after unpacking and had only taken a couple of sample shots. I charged it up again, but the same thing happened.

My dealer exchanged the battery. The same thing happened. My dealer exchanged the charger.

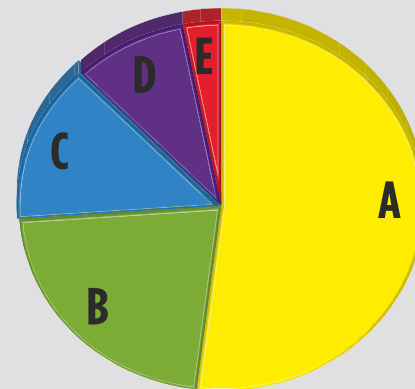
The same thing happened. I rang the manufacturer, but they told me to speak to my dealer. The dealer then kindly exchanged the camera complete with new battery and charger. The same thing happened. I spoke to my dealer again and he said he'd charge up another camera. The same thing happened. No photos were taken – the camera just couldn't sustain the initial charge.

By this time I'd lost confidence in the camera and my dealer suggested I try another compact, which he would exchange for free. I'm

delighted with this camera – no charging problems and really good results. I'm so glad I dealt with a local dealer. Can you imagine the cost of phone calls, postage and problems if I'd bought online?

**Kits Browning, Cornwall**

**What great service! You should consider entering your dealer for the What Digital Camera/Amateur Photographer Good Service Awards later this year. Visit our website ([www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)) and search for 'Good**



### In AP 7 February we asked...

Would you be prepared to convert one of your cameras to black & white?

#### You answered

A No way, it's madness	52%
B Yes, if I could pay someone else to do it properly	22%
C Yes, I'd try it myself	14%
D No, I don't need to – I only shoot b&w film	9%
E No, I'm saving up for a Leica Monochrom instead	3%

#### What you said

'The B&W setting on digital cameras is not that effective – far better to convert post-capture'

'Digital cameras do not produce either the clarity of large-frame black & white film, nor the gritty grain effect of fast 35mm. So the full artistic uses of black & white are best left to the film camera'

'I think I'd rather pay extra for a new camera that was mono from the outset – but not the Leica mind, I don't have that kind of money'

'I have two cameras set on B/W mode, which works fine. I wouldn't pay to change them permanently'

**Join the debate on the AP forum**

#### This week we ask

Do you agree with most of our choices in this year's AP Awards?

**Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)**

## Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 7 February issue's cover was from 2 May 1971. The winner is Elizabeth White from Shropshire, who was closest with her guess of 5 May 1971.



➤ **Service Awards' to see a full list of this year's winners – Richard Sibley, deputy editor**

## Size matters

We have just returned from a trip along the Mekong river in south-east Asia, taking in Saigon [Ho Chi Minh City] in Vietnam, Phnom Penh in Cambodia and Bangkok in Thailand. These cities buzz at night, but none of our group wanted to take their conventional cameras out because of the fear of theft or losing them. I had my Sony Cyber-shot DSC-RX100 III, and catalogued our tuk-tuk excursions at night (pictured).

This tiny camera fitted in my trouser pocket – you don't wear jackets in those temperatures. With the ISO set to 3200 and using the EVF, the shots were brilliant. No, they will not grace the front cover of *National Geographic*, but they will be on Flickr for the rest of our group to see. Without this camera, some of the best parts of the holiday would be only memories. Size is important!

**Art Cattell, New Zealand**

**Taking a camera on your travels and then being afraid to use it seems a little pointless! Discreet**



**'Twist and go' bikes and riders in Ho Chi Minh City, Vietnam**

**lightweight cameras like the RX100 are perfect for travelling – Nigel Atherton**

## Battery standard

I have three Pentax compact cameras, an Optio WP, a Q and a MX-1, and they all take different batteries. This means I have to have three sets of spares, as well as three chargers. I have the same issue with Sony, as my camcorder battery doesn't fit my Sony DSLR, even though they are of the same voltage and approximate size. I can understand that Pentax wants us to buy its batteries, as does Sony, but you would think there would be one universal battery per manufacturer.

In the 1990s, I had a Pentax Z-1 and Z-10, and they both took 2CR5 batteries, as did my Canon EOS 5, so what

happened to that standardisation? Camera manufacturers should be forced to agree on a common battery standard, just like mobile phones are working towards now.

**Andrew S Redding, via email**

**Manufacturers have got a lot better at this recently and they do seem to be streamlining the number of different batteries they use; after all, it saves them money too. Most manufacturers will now have a battery for their compact cameras and a battery for their DSLR cameras. And thankfully more and more cameras allow charging through a standard micro USB port – Richard Sibley, deputy editor**

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## In next week's issue On sale Tuesday 3 March

# Light painting

It isn't all funny squiggles! Niall Benvie explains how to light up objects in the landscape, with dramatic results

## 25 years of Photoshop

We look at the image-editing software that changed the world

## APOY 2015

Round one of our Amateur Photographer of the Year 2015 competition, in association with Sigma

## Leica X

We test Leica's latest compact camera with its 16.2-million-pixel, APS-C-sized sensor



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## A good book



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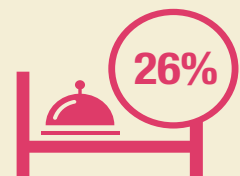
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# SONY

# Sony α7 Series

In the first of a three-part series, we look at the **Sony α7S** and find out how **Andrew Whyte** makes the most of its 12.2-million-pixel, full-frame sensor

**O**n the outside they may all look very similar, but each Sony α7-series camera has its own, very particular set of features. Within the growing range of cameras there is one that will meet the needs of every photographer, whether you are in the studio or in a far-flung corner of the world.

Of the four Sony α7 cameras, it is perhaps the α7S that is the most remarkable. It's 12.2-million-pixel, full-frame sensor offers an incredible sensitivity range of ISO 50-409,600 – the highest range of any compact system camera. This means that the α7S offers incredible performance when shooting in any lighting conditions. However, it is in shooting in low light that the α7S really excels.

The combination of sensor and Bionz X processor creates images with virtually no noise, even at very high sensitivities. This gives

astro photographers like Andrew Whyte more freedom when shooting. For sports or wildlife photographers, the α7S offers the ability to push the sensitivity way up, enabling them to freeze action, whether it is a big cat running or a professional athlete.

And it isn't just still photographers who can benefit from the α7S. Videographers can benefit from the clean HDMI output that enables the camera to capture 4K video via an external recorder, while full 1080p footage can be captured with the AVCHD or XAVC S low compression codecs and saved to an SD memory card. Of course, there is also a socket for an external microphone. All this in a solid, dust-sealed, lightweight magnesium-alloy body that you can take anywhere.

For more information, visit [www.sony.co.uk](http://www.sony.co.uk).

## At a glance

- 12.2-million-pixel, full-frame sensor
- Bionz X processor
- 4K video capture
- Built-in Wi-Fi
- 1/8000sec maximum shutter speed
- ISO 50-409,600
- 3in, 921,000-dot LCD screen
- 5fps continuous shooting



**Amateur  
Photographer  
Testbench  
Recommended**  
★★★★★

ALL PICTURES © ANDREWWHYTE

**'As a long-exposure photographer, I'm always searching for equipment that renders great detail while allowing me the largest range of creative potential. I've been truly blown away by the image quality I can capture in low light using the Sony α7S – the shots are incredibly low-noise and the camera's real-world performance and features open up so many possibilities'** Andrew Whyte

Even at a high sensitivity, the α7S captures stars clearly against a noise-free night sky



## Andrew Whyte

While many photographers chase the light, Andrew Whyte's career path sees him pursuing darkness. As one of the UK's leading night photographers, Andrew boasts a broad portfolio – his landscape astrophotography is as well known as his abstract light paintings. Andrew's images and techniques have been widely published and he continues to develop a diverse list of commercial clients.



A longer exposure  
is used to create  
a star trail



## Q&A

ANDREW WHYTE tells us why he has been using the Sony  $\alpha$ 7S for astrophotography.

### What makes a camera great for astrophotography?

Ultimately, what makes a good camera for wide-field astrophotography is image quality. When we talk about low-light performance, we're really commenting on the detail that's retained when using high ISO ratings, and the low noise characteristics across the ISO

range. Astrophotographers are unlikely to use the highest ISO rating of the  $\alpha$ 7S but the fact that it's there means that lower (but still very high) ratings – ISO 51,200, for instance – are well within the camera's capacity.

### Why do you like to shoot astrophotography with the $\alpha$ 7S?

I was very impressed with the image detail, quality and dynamic range achievable with very little post-processing. The lack of noise means I can increase my ISO rating and decrease my shutter speed to let me take more shots over the course of an evening –

incredibly helpful if you've travelled to a specific location and have limited time to shoot there.

Particularly when hooked up to a fast lens, I found it very useful to use the electronic viewfinder to preview exposure levels while dialling in my settings.

### What are the benefits of using a camera like the $\alpha$ 7S?

Astrophotography is typically shot at wide apertures to gather as much light as possible, but wide apertures can introduce unwanted image artefacts like vignetting and lens coma, along with the further challenge of depth of field. The  $\alpha$ 7S allowed me to sidestep these problems by setting a narrower aperture in conjunction with a higher ISO rating, knowing this wouldn't diminish image quality.

Also, long exposures can consume a lot of battery power, so I've been surprised with the number of shots I can take on a single charge. Plus, I was greatly impressed with the corner-to-corner sharpness of the Sony Carl Zeiss full-frame E-mount lenses.

A hint of light painting brings out detail in the stone wall against the starlit night sky



## Sony World Photography Awards

The Sony World Photography Awards is the largest and most comprehensive photography competition in existence today. Open to photographers of all ages and skill levels, the Awards are dedicated to supporting and cultivating photographic culture, recognising the very best in contemporary photography annually. The 2015 Sony World Photography Awards Exhibition is on at Somerset House, London, from 24 April–10 May 2015. For more information, visit [www.worldphoto.org/about-the-sony-world-photography-awards](http://www.worldphoto.org/about-the-sony-world-photography-awards)

# $\alpha$





**Best single  
image in a  
portfolio -  
Tribes: Special  
Mention  
Manuel Librodo**

**1** Manuel's image benefits from a strong burst of vivid red within an environment framed by light and shadow. The interaction between the graphic architecture and light leads us on a journey through the rest of the frame.



## One Shot – Wild & Vibrant: Winner Joshua Holko

**2** 'In a time of environmental change, the polar bear has become a powerful symbol of man's impact on our climate,' said the judges. 'The wildness of this image is evident, but the image also conveys vibrancy, both in colour and in the sense of power and energy.'



© JOSHUA HOLKO

2

# Spirit of Adventure

We take a look at some of this year's winning images from 2014's **Travel Photographer of the Year**

**T**he desire to travel is a great part of the human spirit, so it should come as no surprise that travel photography is such a popular and all-encompassing genre. Travel photography's true virtue lies in its ability to cannibalise all other photographic genres. Looking through the winners and runners-up from 2014's Travel Photographer of the Year (taken by both professionals and amateurs), we can see great evidence of this in the appropriation of portraiture, wildlife, landscape and reportage. It's also important to note

just how loose the term 'travel' actually is. Here we see images taken at home, as well as those captured in more exotic and seemingly inhospitable terrains. The competition saw UK-based photographer Philip Lee Harvey crowned the 2014 Travel Photographer of the Year, with his dual portfolios of Lalibela, Ethiopia, and the Himba of Namibia. We'll be interviewing Philip in next week's issue (AP 7 March). To see more of the winning images from 2014's competition, visit [www.tpoty.com](http://www.tpoty.com), where you will also find details on how to enter the 2015 competition.







© NICOLE CAMBRE

**One Shot - Monochromal: Highly Commended Nicole Cambre**

**3** This incredible image of a herd of migrating wildebeest at the Mara River benefits from the removal of colour, allowing the viewer to focus on the action in the frame.

**One Shot - Monochromal: Commended Neil Buchan-Grant**

**4** Again, we see how monochrome can help the viewer to focus their attention on the graphic elements of a scene, particularly one bathed in strong light and shadow.

**Creative Travel - Spirit of Adventure: Commended Gonçalo Barriga**

**5** Shot during the Tall Ships Races event off the coast of Cascais, Portugal. The light reflecting on the water serves as textural foreground that leads us to the ship on the horizon.

**Natural World - Earth, Air, Fire, Water: Highly Commended Ignacio Palacios**

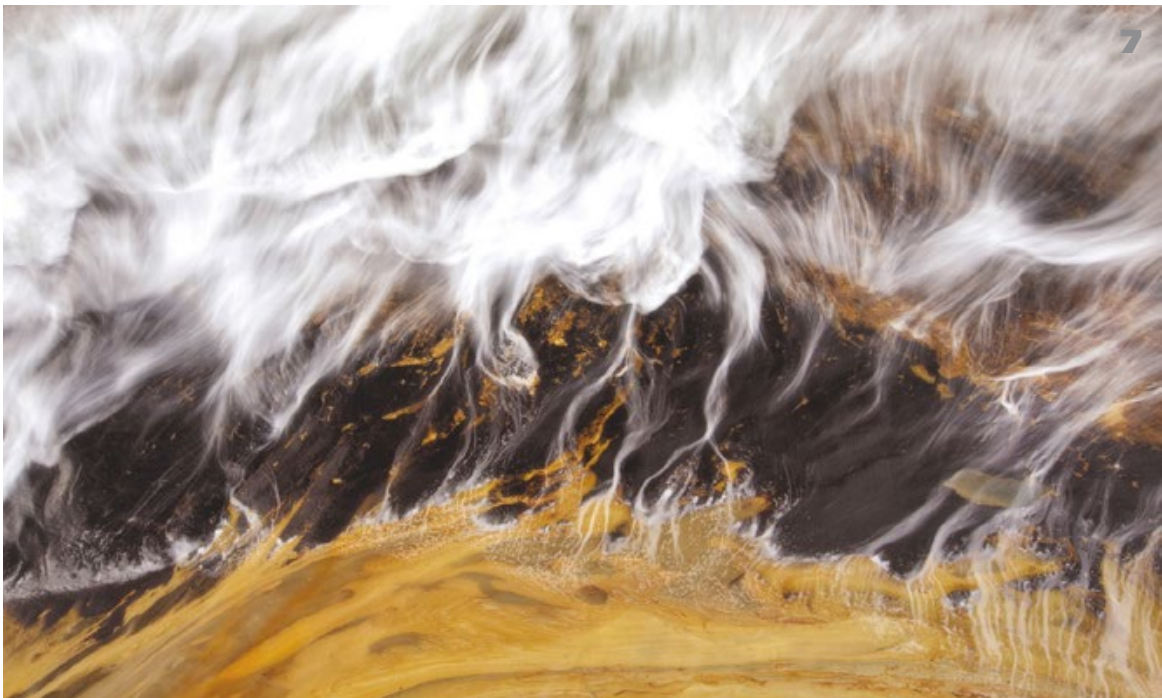
**6** Ignacio used a long exposure for this shot of the Perito Moreno Glacier in Argentina, standing on the lookout platform. The colours are otherworldly and burst with energy.

**Natural World - Earth, Air, Fire, Water: Commended Thomas Haney**

**7** US-born Thomas Haney is a nature photographer who often employs long exposures to render his landscape images as abstract and painterly in their quality.



© IGNACIO PALACIOS



© THOMAS HANEY





© NEIL BUCHAN-GRANT



© SONCALO BARRIGA

**Best single image in a Portfolio - Spirit of Adventure: Special Mention Judith Conning**

**8** This image was taken in the Vatnajokull ice caves in Iceland.

**Creative Travel Portfolio - Spirit of Adventure: Runner Up Terry Steeley**

**9** Travel photography can help demonstrate just how alien our own world can be, as in this shot taken in Kukulcan Cenote, Riviera Maya, Mexico.

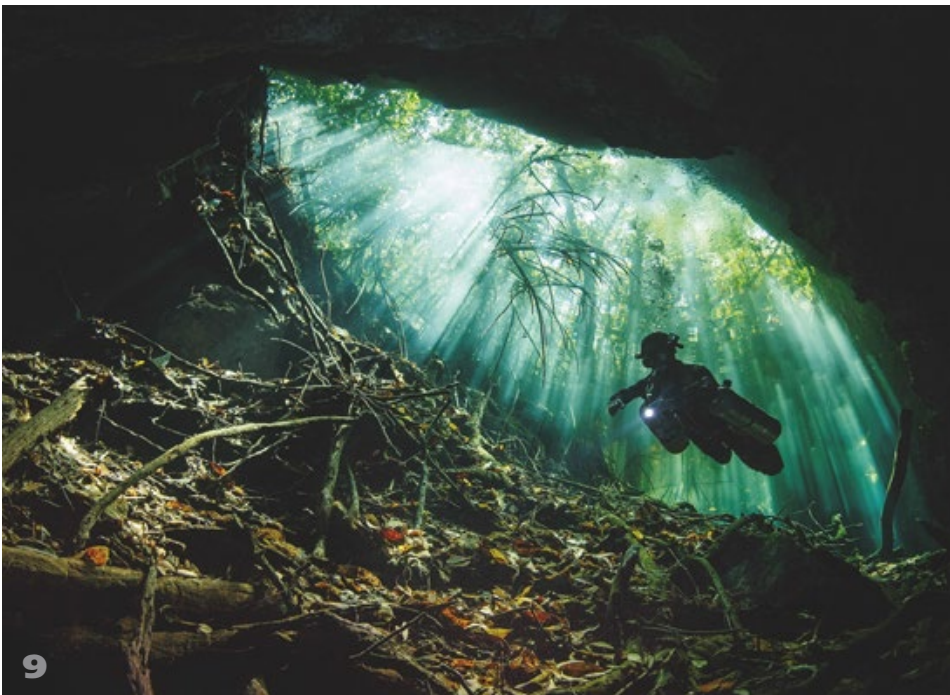
**Best single image in a Portfolio - Earth, Air, Fire, Water: Special Mention Patrick Griffiths**

**10** Patrick composed this shot of five camels and their riders as they cross the Chambal River in India perfectly. The mist has diffused the light beautifully.

© PATRICK GRIFFITHS



© JUDITH CONNING



© TERRY STEELEY





© ERIC LEW

**Best single image in a Portfolio - Earth, Air, Fire, Water: Special Mention Eric Lew**

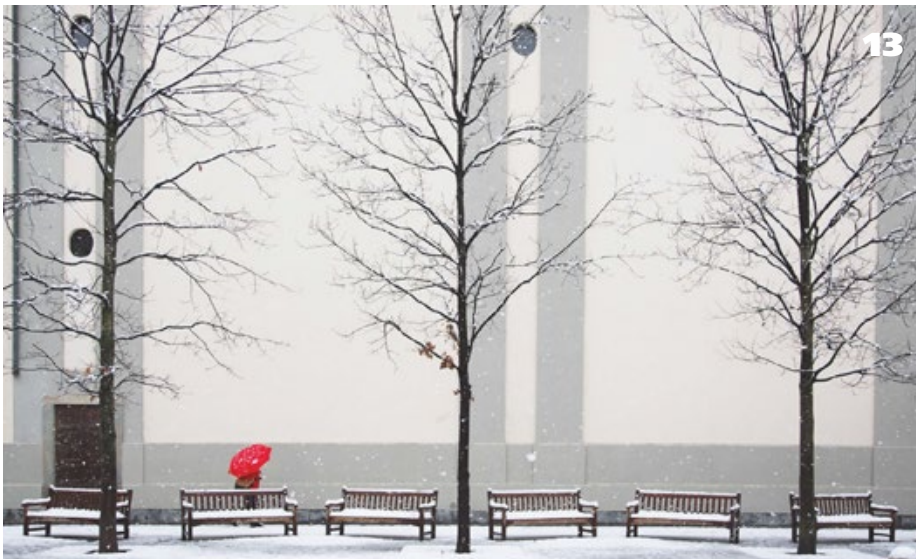
**11** Lenticular clouds are an awe-inspiring sight, and here Eric has provided context and scale by using the mountain and ocean to show just how vast these formations can be.



© MARSEL VAN OOSTEN

**Creative Travel Portfolio - Spirit of Adventure: Highly Commended Marsel van Oosten**

**12** The boundless and rugged Sahara dunes are a lot more than miles of sand. It is also a location full of fascinating rock formations. The single, lone figure is nice touch.



© BENIAMINO PISATI

**One Shot - One Moment: Commended Beniamino Pisati**

**13** Here we see that travel photography doesn't have to mean sweeping deserts and exotic vistas. Sometimes just a simple street photography image can carry us off to faraway places.

**One Shot - One Moment: Runner-Up Ly Hoang Long**

**14** In many ways, this shot of two boys flying kites on a white hill of sand, by Vietnamese photographer Ly Hoang Long, sums up the spirit and joy of travel photography. The image positively buzzes with energy.



© LY HOANG LONG



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# LOCATION GUIDE

# The Stour Valley

Made famous by the paintings of **John Constable**, **Justin Minns** reveals what this area has to offer for the photographer



## KIT LIST

### ▼ Wellies

Thanks to the presence of cows, the banks of the Stour are usually muddy and the river is prone to flooding during the winter months, making some areas hard to reach without wellies.



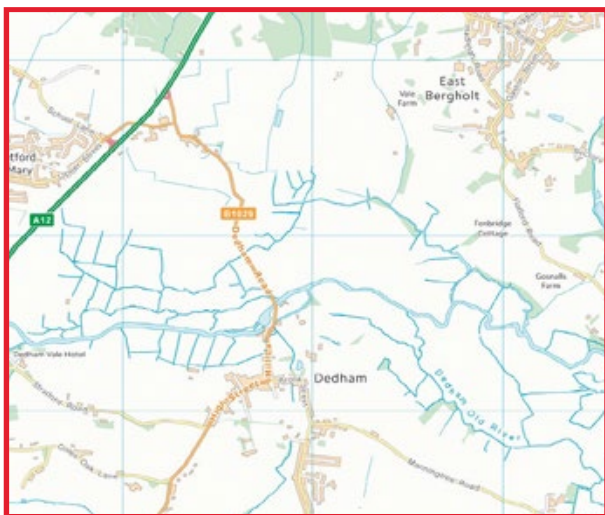
### ▼ Filters

A set of ND grad filters will help your camera capture the large dynamic range when shooting around the hours of sunrise and sunset. Soft graduations are more natural for compositions with trees above the horizon.



### ▼ Head torch

If you are arriving before dawn for sunrise (or returning after sunset), it will be quite dark along the river, so a head torch is essential for getting there safely and setting up without a hitch.



© CROWN COPYRIGHT 2015 ORDNANCE SURVEY. MEDIA 009/15

MEANDERING its way peacefully along the Essex/Suffolk border, the River Stour passes through rolling farmland and picturesque villages on its way to the estuary and North Sea. The Stour Valley footpath runs along most of the river's length, but my favourite stretch is in the Dedham Vale Area of Outstanding Natural Beauty, made famous by the paintings of John Constable. Here, with gnarled and twisted ancient willow trees dotted along its banks, the river runs through cattle-grazed meadows from the village of Dedham to the tiny hamlet of Flatford.

Both Dedham and Flatford are easily reached from the A12 between Colchester and Ipswich, and there are car parks close to the river at each. The walk along the river between the two villages is around 1.5 miles and, being mostly on flat grassland or muddy footpaths, is an easy stretch.

Around the midway point a bridge crosses the river and another footpath branches off, taking you up the sides of the valley towards East Bergholt, where there are stunning views back across the valley to Dedham. If you're not feeling that energetic, don't despair, as those views can be seen from a lay-by on the one-way lane that takes you out of Flatford.

The water meadows at Sudbury are another interesting area, immortalised by both Constable and Gainsborough. Running around the west edge of the town, the meadows are a five-minute walk from the town centre.



**Above: Wellies and warm clothing are a must if you're going to be venturing along the floodplains of the River Stour**

**Right: Willy Lott's House in Flatford is a Grade 1 listed house made famous by the paintings of John Constable**



## Justin Minns

Justin Minns is an award-winning photographer, specialising in East Anglian landscapes for clients including the National Trust and BBC. [www.justinminns.co.uk](http://www.justinminns.co.uk)



## Shooting advice

IT'S POSSIBLE to capture the charm of the River Stour all year round, even during the summer months when a blanket of mist hovering over the meadows and river is often the reward for those dedicated enough to get up in the early hours. The fresh greens of spring and rusty tones of autumn also have their charms, but for the atmosphere winter is hard to beat. Although the famous mill and thatched cottages at Flatford look glorious lit by the last rays of sunlight on a winter's afternoon, my favourite time to visit is first thing in the morning. On a still, crisp morning with frost in the air and the first pink blush of colour in the sky, it's a joy to be out.

A 24-70mm lens, or wideangle zoom if that's your preference, will cover most of your needs along the river. A 70-200mm is useful for compressing the distance when shooting views over the valley and can help emphasise the effect of trees emerging from layers of mist.

## Food and lodging

THERE is no shortage of places within walking distance to grab a bite to eat. As well as coffee and cake, the tea rooms at Flatford serve a rather nice home-made lunch, or if a country pub is more your thing then you'll find a couple of traditional pubs on the high street in Dedham, both of which serve good food and also offer accommodation.

If you want to splash out, then Milsoms hotel and restaurant overlooking the river just outside Dedham won't disappoint. Better-value hotels can be found ten minutes along the A12 in Colchester (or Ipswich in the other direction). The Premier Inn near the A12 at Colchester is probably the most convenient.



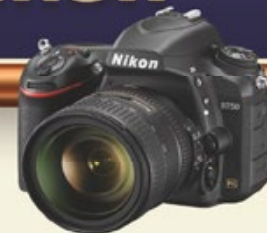
Make the most of cold, crisp mornings to capture the stillness of the Stour Valley





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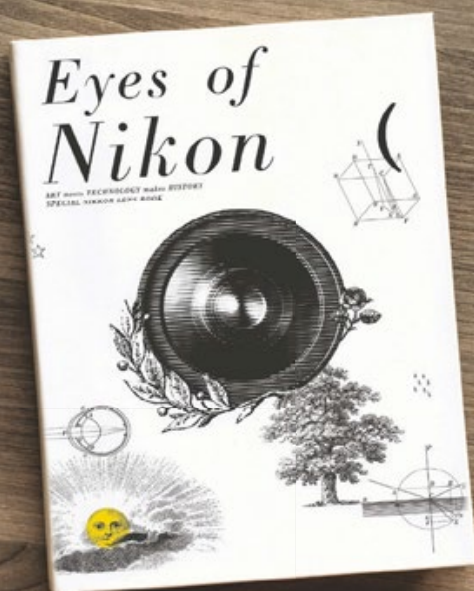
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# Local flavour

Derby's biennial **Format International Photography Festival** starts in March, with a variety of exhibitions and projects. Festival co-founder **Louise Clements** tells **Oliver Atwell** what's in store

**I**t's been ten years since the Format International Photography festival in Derby first opened its doors to the public. In that short space of time, it has become one of the most anticipated and respected festivals of photography. It also prides itself on being a hotbed of established and emerging talent.

'The Format Photography Festival started back in 2004 and actually launched in 2005,' says co-founder Louise Clements. 'I'd started working in Derby in 2002 and I spent a lot of time getting to know the city, the people and what goes on in the area. There had previously been a photo festival in Derby that finished in 1997, and its legacy and memory were still very much alive in the city.'

'Eventually, we started looking back into the history of the city and

exploring what was unique about the place regarding its contribution to photography. For example, at one point Richard Keene lived in Derby. It's also worth noting that the University of Derby is one of the best places to study photography. We wanted to see how that history transposes into our contemporary scene and how we as a festival can be vital to the scene.'

Perhaps most importantly, Format is an infinitely generous platform for photographers to attend talks and conferences, swap ideas, get advice and receive feedback. More than anything, the festival is not afraid to explore the parameters of photography: what it is, where it's going and where it may end up.

This year's event will see the inclusion of more than 300 photographers divided between two

sets of shows. These are Focus (those photographers invited by artists and curators) and Exposure (a series of images and artists selected by the festival's open call jury, including New York-based collector WM Hunt and photographer Brian Griffin). Exposure is perhaps the most interesting facet of the exhibition. It's here that emerging and unknown photographers are free to submit their images. This year saw around 1,000 proposals from more than 50 countries.

'We wanted a meeting place where people could come and make work,' says Louise. 'We also wanted the festival to have a very international outlook and to be quite inclusive. While we do have a number of serious exhibitions from very established photographers, the main

Above: 'On Thin Ice' by Ciril Jazbec





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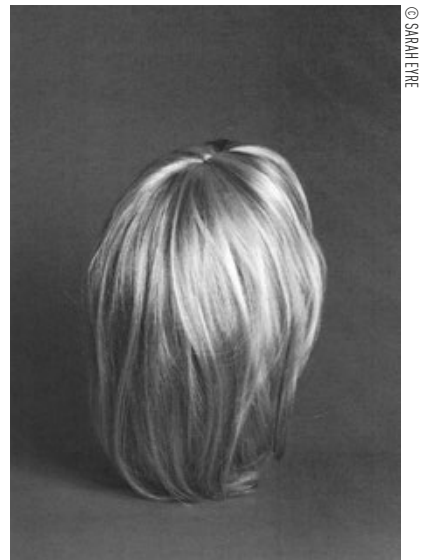
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© SARAH EYRE

## ‘We wanted the festival to have an international outlook and be quite inclusive. The main programme is about exposing new talent’

programme is about exposing new talent and giving them a platform in which to create new work as well as contribute to the overall dialogue.’

### Setting the theme

Every two years, the festival, which is held in association with arts-based charity Quad, focuses on a theme. Previous years have seen Format tackle such ideas as Factory (2013) and Photocinema (2011). This year, Louise and fellow co-founder Mike Brown have decided to address the theme of Evidence. It’s a term that has special significance throughout the history of photography and holds vital currency today. Just consider the word’s importance within the context of citizen journalism, social media, archives and war-photography testimony.

‘I select the theme each year and

at any one time I have multiple ideas of what it could be,’ says Louise. ‘Evidence has been one that’s been in the background of my mind ever since I became interested in photography years ago. The theme has been bubbling under the surface ever since, waiting for the right moment to come along. I decided now was the right time.

‘Evidence is a theme that is understandable internationally and intrinsic to photographic practice as well as people’s lives. It’s important in politics, society and the media. It’s very much of our moment.’

The concept of Evidence extends far beyond the things represented in images. It also functions in the guise of a game created for the festival.

‘You can visit the festival and become a photo detective,’ says Louise. ‘Using an app, visitors will be able to explore the exhibitions

Top left: ‘The Unforgetting 017’ by Peter Watkins

Top: ‘Live View’ by Artur Urbanski

Top right: ‘The Unforgetting 008’ by Peter Watkins

Above left: ‘House of the Seven Ladies’ by Tito Mouraz

Above: ‘Still Here’ by Lydia Goldblatt

Above right: ‘Mindy’ by Sarah Eyre

by finding clues and looking at the details in the artworks. You get points for spotting certain things and there’ll be a prize at the end. It’s an interesting method that will give us a good overview of how people engage with the festival.’

### MobFormat

One of the most progressive elements of Format is its embracing of the ways in which interactive social media can be utilised to extend the dialogue and reach of the festival. This idea takes the shape of MobFormat.

‘MobFormat started when the festival launched,’ says Louise. ‘The festival started when Facebook and Flickr started, so we utilised those platforms. We’ve followed that through and looked at the best way to share work.

‘This year we’re going to be working with Instagram and inviting people to hashtag images with “Format Evidence” for an open call. Then people will have the opportunity to be exhibited in the festival.’

AP

The **Format International Photography Festival** launches in Derby on 13 March and runs until 12 April. To learn more, visit [www.formatfestival.com](http://www.formatfestival.com) and [www.twitter/formatfestival](https://twitter.com/formatfestival). Louise Clements is a curator, writer and artist, and is the artistic director at Quad and the Format International Photo Festival. Visit [www.derbyquad.co.uk](http://www.derbyquad.co.uk) and [www.formatfestival.com](http://www.formatfestival.com)





Above: Lee in Hitler's bathtub, 1945. Top right: Beaten prison guard, 1945. Above right: Evacuation hospital, Normandy, France, 1944

# One woman's war

In 1945, **Lee Miller** reported on the final months of the Second World War in Europe. Her son **Antony Penrose** talks to **David Clark** about her experiences

**L**ee Miller had an extraordinary life. An elegant cover model for *Vogue* in the 1920s, she later became an apprentice and lover to artist and photographer Man Ray, and a successful photographer in her own right.

Yet it was only during the traumatic final months of the Second World War and its aftermath that her potential as a photographer and writer was fully realised. After D-Day in June 1944, in partnership with *Life* photojournalist David Scherman, she followed the Allied

advance through Europe. Following her arrival in Berlin in 1945, after Hitler had fled his apartment, she was famously photographed having a bath in the Nazi leader's bathtub (see above).

She witnessed and recorded not only the joyous liberation of Paris, but also the full horrifying spectacle of the concentration camps at Dachau and Buchenwald. Although these experiences later had devastating consequences for her, this period, says her son Antony Penrose, was the most important and fulfilling part of her life.

## Miller's archive

Antony, now 67, is the guardian of Lee Miller's legacy and the director of the Lee Miller Archive. It is located at Farley Farmhouse in East Sussex, where she lived the last 28 years of her life. Antony has also edited books about her work, including *Lee Miller's War*, now published in a new edition. It is a collection of her best war photography, together with articles written for *Vogue* and some of her wartime letters. Miller's words and pictures give a vivid account of her experiences.

'Lee had an immense skill as a photographer and an equally valid talent as a writer,' says Antony. 'Her secret weapon was her ability to gauge and get on with people. That's what consistently got her access to situations that others might not.'

'The most important thing in a photojournalist's toolkit is to get where events are happening. Lee was terribly ingenious because she was the kind of person who could resource things like food and booze. Then she would simply drop a case of Cognac at the feet of the head signaller in the area, ask where the action was, and he'd say, "I think you should get over *there*, now".'

## Eye of the Rolleiflex

Although Miller took a 35mm Zeiss Contax with her on her travels, she

Above: Children with GIs, Paris, France, 1944





didn't often use it. Instead, she shot almost all her war work on two Rolleiflex cameras. 'I'm glad she did,' says Antony, 'because the quality of the negatives produced by the Rolleiflex was far superior.'

'However, the camera only had a fixed, standard lens, which meant she had to be very close to her subject. When she photographed one explosion in St Malo, France,

she was just 700 yards away.'

The fact that she was in Europe at all is remarkable in itself. Why did she decide to put herself in danger when she could easily have remained in London, or in America? Antony believes she reported on the war because, as a woman, it was one of the few ways in which she could make a contribution to the war effort.

'She recognised that nobody was going to give her a gun to actually fight,' says Antony, 'so she just picked up her camera and that became her weapon of choice.'

Her strength of character is also shown by the way she was able to unflinchingly record harrowing scenes at Nazi concentration camps. 'I think she dealt with that situation by dissociating,'







**Far left: Dancer Fred Astaire with showgirls, Paris, France, 1944**



**Left: Picasso in his studio, Paris, France, 1944**

**Below left: Service women at a fashion salon, Paris, France, 1944**

**Below: Women greeting GIs with handmade flags, Dinard, France, 1944**



## Biography

Lee Miller was born in Poughkeepsie, New York, in 1907. She was a fashion model in New York from 1927-29, before relocating to Paris. She soon became Man Ray's collaborator and muse. In 1932, she left Paris and opened a commercial studio in New York. She was briefly married to an Egyptian businessman, but moved back to Paris in 1937 when she met the English artist Roland Penrose. She married him in 1947, a few months before Antony Penrose was born. The family moved to Farley Farm House in 1949. She died in 1977, aged 70.

➤ Antony continues. 'As a child, aged seven, she was raped and infected with venereal disease. The way she coped with that, in common with many other children who have traumas, was to become detached from her emotions.

'That meant she could gaze into the faces of the murdered people in Dachau and photograph them, because she believed the world should know what happened. She didn't do it dispassionately, but her ability to detach herself gave her a strategy for coping.'

Despite her strength of character, after the war Miller began to suffer

from what we would now call post-traumatic stress disorder. Haunted by what she had seen, she began to drink heavily and suffered long periods of depression.

'The first 20 years of my life with her were really, really difficult,' says Antony. 'Growing up with an alcoholic parent is a hugely problematic thing and a lot of that was to do with her immense personality changes. Why was this person so nice to me a few minutes ago and now she's so horrible? It was impossible to understand.'

Miller hardly ever spoke about her wartime experiences. Therefore,

when her wartime photographs and journalism were discovered in the loft at Farley Farm House after her death, the contents were a revelation to Antony.

'In writing the books, and editing her work, I really came to terms with her and understood her,' he says. 'She became important to me posthumously. The work she left me is a most extraordinary thing. I write about it, travel the world talking about it, I meet amazing people who knew her and I collaborate with people on exhibitions. It's an unbelievably fulfilling life.'



*Lee Miller's War: Beyond D-Day*, edited by Antony Penrose, is published by Thames & Hudson, priced £16.95. The exhibition, *Lee Miller: A Woman's War*, will be on display at the Imperial War Museum from 15 October-31 January 2016. Lee Miller's former home, Farley Farm House, is open every Sunday from April to October. Visit [www.farleyfarmhouse.co.uk](http://www.farleyfarmhouse.co.uk)



Filters

Adaptors

Accessories

Macro



## Circular Filters

### Polarising Filters

49mm	£16.75
52mm	£17.00
55mm	£17.00
58mm	£17.00
62mm	£17.50
67mm	£18.00
72mm	£19.00
77mm	£21.00
82mm	£26.00
86mm	£33.50

Sizes: 25 to 86mm

### ND 1000 Filters

46mm	£20.00
49mm	£21.00
52mm	£21.50
55mm	£23.00
58mm	£24.50
62mm	£26.00
67mm	£27.00
72mm	£28.00
77mm	£30.00
82mm	£35.00

SRB's ND1000 wins Best Value in Photo Plus' Big Stopper Group Test



### Infra Red Filters

52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95

Sizes: 28 to 105mm

### UV Filters

52mm	£8.50
55mm	£8.50
58mm	£10.00
62mm	£11.00
67mm	£12.00
72mm	£14.00
77mm	£17.00
82mm	£20.00

Sizes: 25 to 105mm

### ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3, 0.6, 0.9, and 1.2

#### Full ND Filters

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

#### ND Grad Filters

46mm	£11.50
49mm	£11.50
52mm	£12.50
55mm	£12.50
58mm	£14.50
62mm	£15.50
67mm	£16.50
72mm	£17.50
77mm	£17.50
82mm	£20.50

Sizes: 40.5 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



### Variable ND Faders

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.00

Awarded four Stars from Amateur Photographer for Quality & Value



## Close Up Lenses

52mm	£19.95
55mm	£19.95
58mm	£19.95
62mm	£19.95
67mm	£19.95
72mm	£19.95
77mm	£19.95



Set contains 4 lenses

Photoplus Best on Test 90% rating (Spring 2013)

"Image quality is impressive with a whopping +17 diopres magnification. An absolute steal at that price!!"



## Square Filters

### ND Glass Pro Filters

0.3 ND Glass Pro Filter	£29.95
0.6 ND Glass Pro Filter	£29.95
0.9 ND Glass Pro Filter	£29.95

Awarded 5 stars for Build & Image Quality, and Value for Money

Digital Photo April 2014



### Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

### Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

### ND Filter Kits



- 3 ND/Grad Filters
- Wallet
- Adaptor Ring
- Holder
- Cloth

A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

### ND Filter Sets

Include 3 ND Filters

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

### Square Filter Sets

- Landscape £37.50
- 1 Sunset Graduated Filter
- 1 Blue Graduated Filter
- 1 Neutral Density Filter

### Black & White

- Red Filter
- Orange Filter
- Yellow Filter
- Green Filter

Sizes: A & P

### Individual Square Filters

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
Circular Polariser*	£26.00
Blue Grad	£12.50
Sunset Grad	£12.50
Twilight Grad	£12.50
Red	£12.50
Green	£12.50
Orange	£12.50
Yellow	£12.50
4x Star Effect*	£12.50
6x Star Effect*	£12.50
8x Star Effect*	£12.50

Sizes: A & P unless stated  
\*P Size only



## Step Rings

This is some of our stock. You name it, we'll make it.

Thread	Range	Thread	Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		From £4.50

## Lens Adaptors

Camera	Lens	£
Canon EOS	to M42	£16.95
Canon EOS	to Nikon	£22.95
Canon EOS	to Pentax K	£24.95
Canon EOS	to Olympus OM	£24.95
Canon EOS	to Con/Yash	£24.95
Canon EOS	to Leica R	£22.95
Canon EOS	to Leica M	£24.95
Canon EOS	to Canon FD	£44.95
Canon EOS-M	to Canon EOS	£29.95
Canon EOS-M	to Leica M	£29.95
Canon EOS-M	to Nikon	£29.95
Canon EOS-M	to Canon FD	£29.95
Canon EOS-M	to C Mount	£29.95
Canon EOS-M	to M39	£29.95
Canon EOS-M	to M42	£29.95
Fuji X1 Pro	to M42	£24.95
Fuji X1 Pro	to Leica M	£29.95
Fuji X1 Pro	to Nikon	£29.95
Fuji X1 Pro	to Canon EOS	£29.95
Fuji X1 Pro	to Olympus OM	£29.95
Fuji X1 Pro	to 4/3	£29.95
Fuji X1 Pro	to Canon FD	£29.95
Fuji X1 Pro	to Con/Yash	£29.95
Nikon	to M42	£24.95
Nikon	to Canon FD	£44.95
Nikon	to C Mount	£32.95
Nikon 1	to M42	£24.95
Nikon 1	to M39	£22.95
Nikon 1	to Nikon	£29.95
Nikon 1	to Canon EOS	£44.95
Nikon 1	to Pentax K	£29.95
Nikon 1	to Leica M	£39.95
Nikon 1	to Leica R	£37.95
Nikon 1	to Con/Yash	£29.95
Micro 4/3	to Canon EOS	£29.95
Micro 4/3	to Nikon	£29.95
Micro 4/3	to M42	£34.95
Micro 4/3	to Olympus OM	£29.95
Micro 4/3	to Minolta MD	£29.95
Micro 4/3	to Leica R	£29.95
Micro 4/3	to Leica M	£29.95
Micro 4/3	to Sony Alpha	£34.95
Micro 4/3	to Pentax K	£29.95
Micro 4/3	to Canon FD	£29.95
Micro 4/3	to Con/Yash	£29.95
4/3	to M42	£17.95
4/3	to Con/Yash	£22.95
4/3	to Leica R	£22.95
4/3	to Nikon	£22.95
4/3	to Olympus OM	£22.95
4/3	to Pentax K	£22.95
Pentax	to M42	£18.95
Pentax	to Nikon	£44.95
Pentax	to Sony Alpha	£44.95
Pentax	to Canon FD	£44.95
Sony Alpha	to M42	£15.95
Sony Alpha	to Minolta MD	£44.95
Sony Alpha	to Nikon	£44.95
Sony Alpha	to Pentax K	£44.95
Sony Alpha	to Canon FD	£44.95
Sony NEX	to Canon EOS	£29.95
Sony NEX	to Nikon	£29.95
Sony NEX	to Sony Alpha	£34.95
Sony NEX	to Olympus OM	£29.95
Sony NEX	to Pentax K	£29.95
Sony NEX	to Leica M	£29.95
Sony NEX	to Leica R	£29.95
Sony NEX	to Canon FD	£42.95
Sony NEX	to M39	£23.95
Sony NEX	to M42	£23.95

Visit SRB-Photographic.co.uk for more adaptors!

## Cleaning

3in1 Cleaning Kit	£7.50	Hurricane Blower	£4.95
6in1 Cleaning Kit	£9.95	Blower brush	£3.50
Lens Pen	£4.95	Dust Blower	£4.95
Cleaning Cloths	£4.95		
Cleaning Solution	£1.25		



## Lee Filters

### 100mm System

Adaptors Rings	from £20.00
Foundation Kit	£58.50
Professional Kit	£115.00
Upgrade Kit	£75.00
ND Grad Sets	£180.00
Individual Filters	from £75.00
Big Stopper	£104.95
Little Stopper	£95.99



### Lee SW150

- Adaptor
- Holder
- 0.6 Hard Grad Filter
- Starter Kit £310.00

### Lee Seven5

Holder	£59.50
Adaptors	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£62.00
Polarisers	£190.00



## Hoods & Caps

### Lens Snap Caps

52mm	£3.95
55mm	£3.95
58mm	£3.95
62mm	£3.95
67mm	£3.95

Sizes: 27 to 82mm

### Rubber Lens Hoods

58mm	£4.95
62mm	£4.95
67mm	£4.95
72mm	£4.95
77mm	£4.95

Sizes: 49 to 77mm

## Accessories

Camera Spirit Levels	from £5.95
Memory Card Cases	£9.95
Reflector Kits	£8.95
Rainsleeves	£5.95
White Balance Caps	£9.95
Filter Stack Caps	from £8.95
Motion & Lighting Sensors	£64.95
Right Angled View Finder	£39.95



### NEW Selfie Stick £9.95



OpTech EZ Comfort Strap	£9.99
OpTech Gotcha Wrist Strap	£9.99
OpTech Tripod Strap	£19.99
OpTech Utility Strap - Sling	£19.99



Ollclip 4-IN-1 Photo lens for iPhone 5/5s £59.95

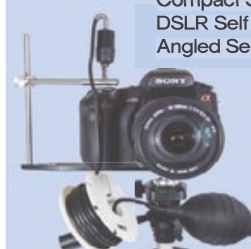


Ollclip 4-IN-1 Photo lens for iPhone 6 & 6 Plus £69.95



## Shutter Release

Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95
Compact Self Take Kit	£24.95
DSLR Self Take Kit	£34.95
Angled Self Take Kit	£34.95



"If you're hesitant about investing in filters, SRB is a good place to start. An Excellent choice." Amateur Photographer Mag Group Test Filters May 2014



# Evening Class

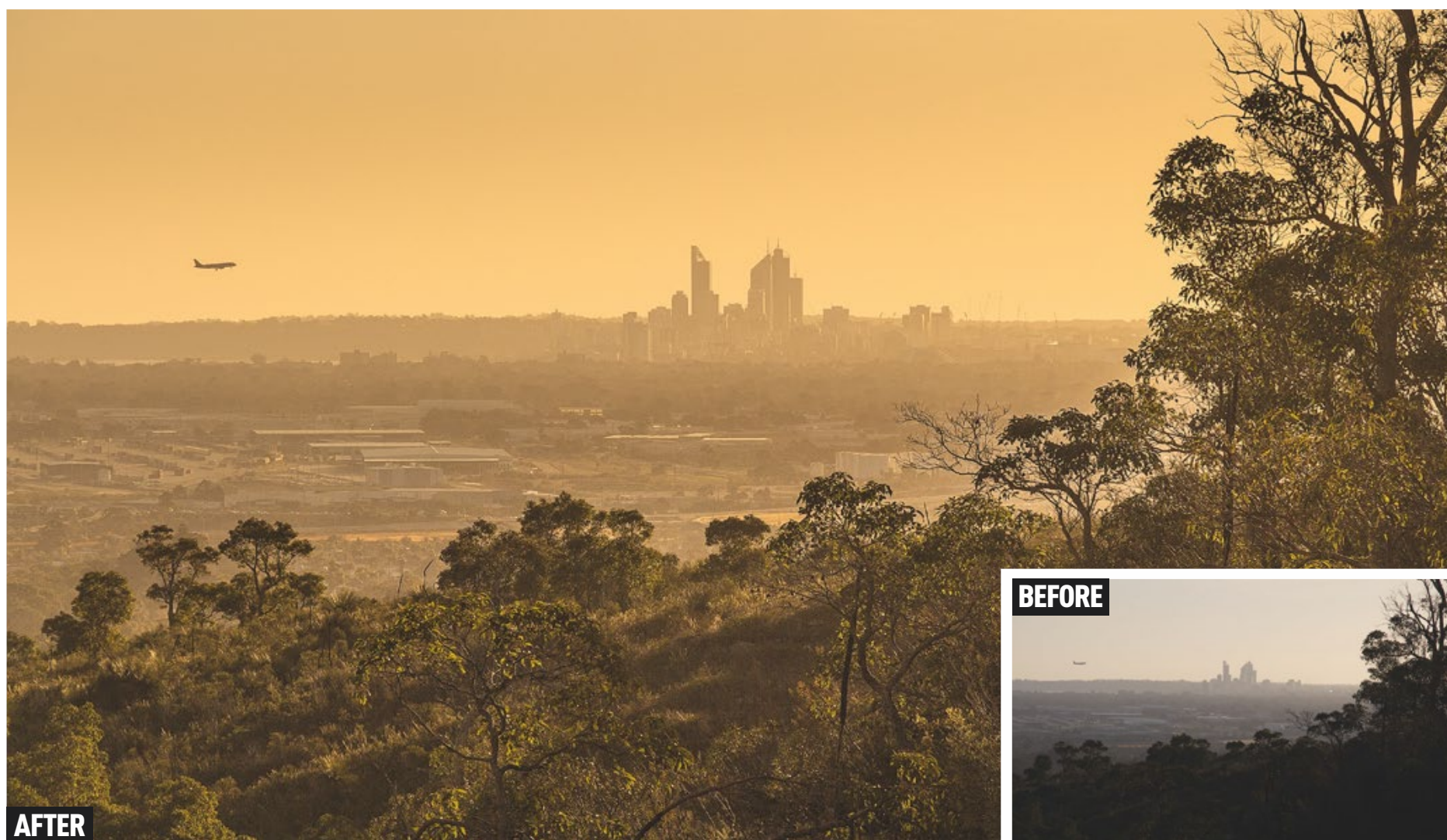
Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems  
**Removing colour fringing**

JUDGING from the direction of the light in this image by Felix Tholen, it looks like it was taken either early morning or late evening, which is why it seemed appropriate to treat this image with a warm tone. When capturing a high-contrast scene such as this as a raw image, the colour in the sky may become lost, so it was necessary to restore this in the post-processing. What helps make this image visually more interesting is the plane flying in from the left.

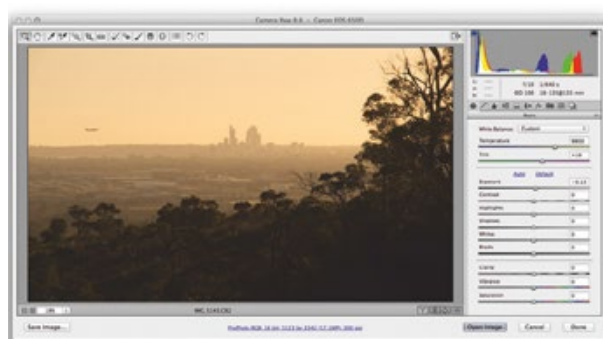
However, this photograph does suffer from rather bad chromatic aberration, which is visible as coloured fringing towards the corners of the frame. This is probably because a super-zoom lens was used. Even the more expensive zooms, as well as some prime lenses, may exhibit a certain amount of detectable colour fringing, but here it is particularly noticeable around the tree branches. However, it is an easy enough problem to fix using Camera Raw or Lightroom.

## Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



**BEFORE**



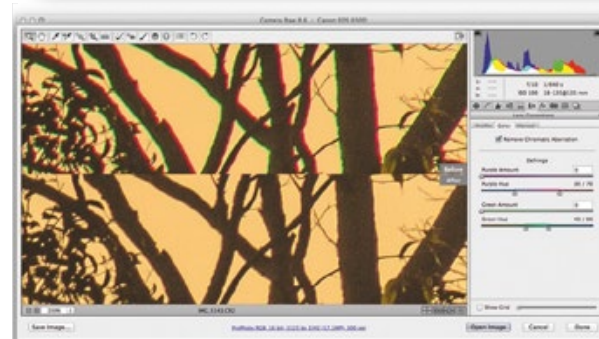
## 1 Tint adjustment

There was a slight tilt to the photograph, so to begin with I used the Straighten tool in Camera Raw to drag across the horizon. I followed this by applying a Tint adjustment that warmed the image up, emphasising the sunset lighting. I combined this with a positive Exposure adjustment to lighten the image slightly.



## 2 Boost Vibrance and Clarity

Next, I adjusted the Shadows slider to bring out more detail in the trees in the foreground. At the same time, I chose to boost the Vibrance to produce richer-looking colours. I also applied a large Clarity boost, which helped emphasise the contrast in the tree branch detail.



## 3 Remove fringing

I noticed that there was significant lateral chromatic aberration towards the corners of the frame. In this close-up screenshot you can see signs of green/purple fringing around the edges of the tree branches. To correct for this, I ticked the Remove Chromatic Aberration box in the Lens Corrections panel.

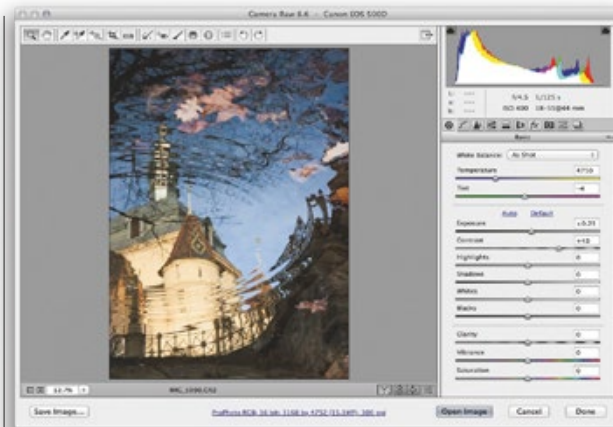




## Rotated water reflection

PHOTOGRAPHS of reflections in water can, like sunsets, be something of a visual cliché, except when they are shot with an interesting twist. In this instance, Janos Balda has captured a reflection with circular ripples on the water. Now, I don't know if this just occurred at the moment the photograph was taken, or if the photographer actually threw something into the water to make this happen, but it does make the reflections look more interesting.

Rotating the photograph 180° also helped to give the final image more appeal. The only thing I would say is that I think the original crop in-camera was a bit too tight. I would have preferred to see more of the château. But even so, the image, whether it is rotated or not, has a nice compositional balance.



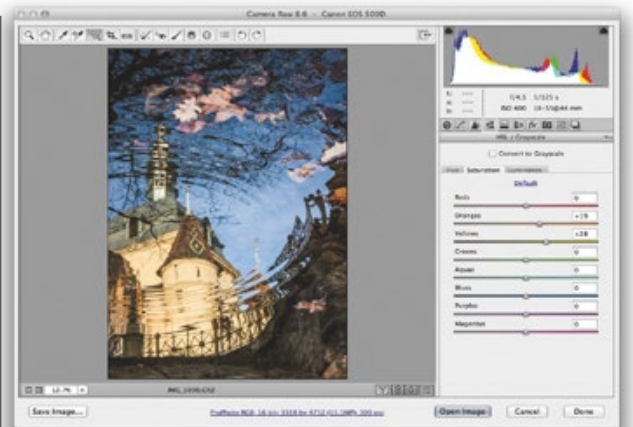
### 1 Rotate the image

The first step was to rotate the image. This could be done by clicking on either of the rotate buttons in the toolbar, or by using Cmd/Ctrl + ] to rotate clockwise and Cmd/Ctrl + [ to rotate anticlockwise. At the same time, I also lightened the Exposure and boosted the overall Contrast.



### 3 Select Graduated Filter

Finally, I selected the Graduated Filter tool and applied a couple of graduated filter adjustments to lighten the top section as well as the bottom-right portion of the photograph. For example, here you can see that I applied a +1.45 Exposure increase and a +34 Saturation boost.



### 2 Apply tone adjustments

I then applied some further tone adjustments via the Camera Raw Basic panel to further increase the tone contrast. Meanwhile, I went to the HSL/Grayscale panel and adjusted the Luminance and Saturation sliders to boost and darken the colours for the château walls and blue sky.



## Chromatic lens aberrations

LATERAL chromatic aberrations can commonly be seen towards the edges of photographs and are caused when the lens optics fail to correctly focus the red, green and blue portions of the colour spectrum evenly. It is more noticeable with digital images because of the way the sensors record these three colours as separate colour channels, whereas colour film emulsions record more or less a smooth spectrum. The lens aberrations are still there, but they just aren't as noticeable.

One way to avoid this with digital cameras is to use good-quality optics. Or, failing that, you can use the Remove Chromatic Aberration box in the Lens Corrections panel to remove this automatically at the raw-editing stage. This method can work with JPEG captures, but you'll get better results when processing raw files.



**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Ant Smith, Essex



Ant first fell in love with photography during his time at school when he joined the school photography club. 'We had our own darkroom and I was immediately hooked on the magic of seeing the image come through in the developer,' says Ant. 'I quickly found that photography gave me a lot of

independence as a young teenager.'

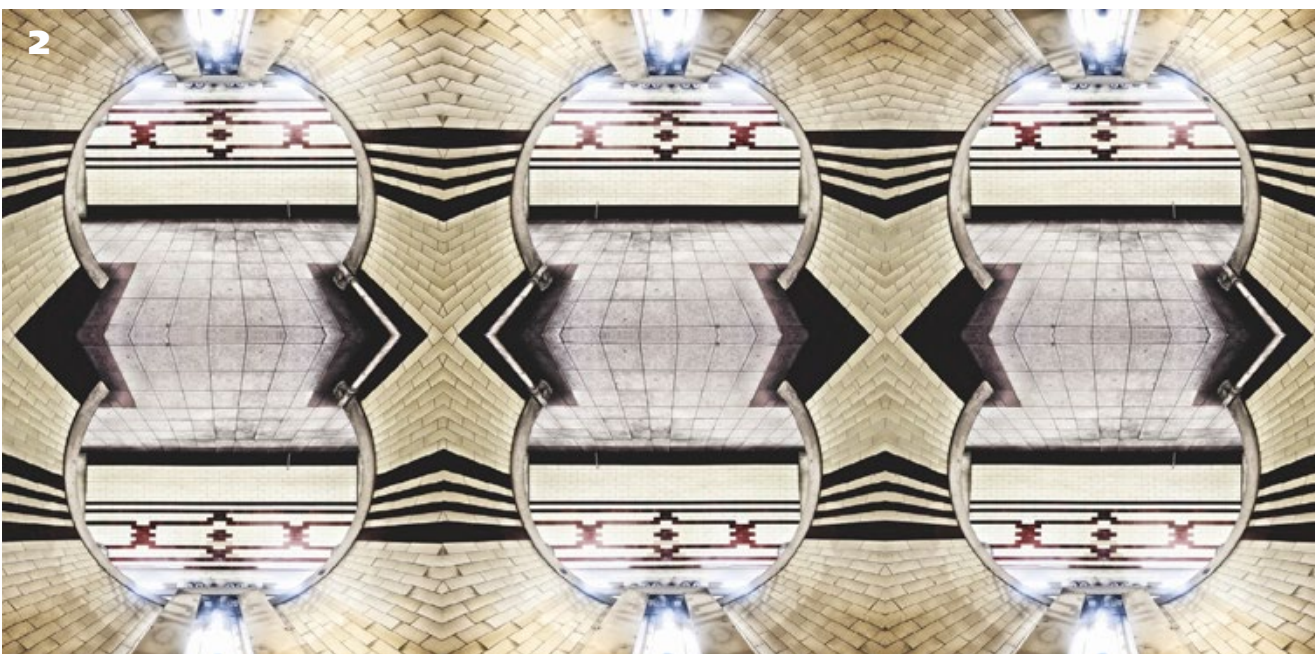
Ant has tried his hand at a variety of genres, but identifies architecture and street photography as his favourites. He is currently exploring the geometric characteristics of lenses and here we see Ant's experiments with 'mirror photography'. If you would like to see more of Ant's work, visit his website at [www.antsmith.net](http://www.antsmith.net).

### Doorsteps x4

**1** Ant found this scene on his way home one day. The white steps and ornate pillars work well with the mirrored effect achieved in post-production  
Nikon D700, 16-35mm, 1/100sec at f/4, ISO 6400

### Underground x6

**2** Ant has used the mirror effect to invoke the spirit of *Alice in Wonderland*. The tunnels seem almost as if they could be rabbit warrens  
Nikon D700, 16-35mm, 1/40sec at f/5.6, ISO 400





**SmugMug**


SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit [www.smugmug.com](http://www.smugmug.com)

The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

**Submit your images**

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)


**Tree Carving x36**

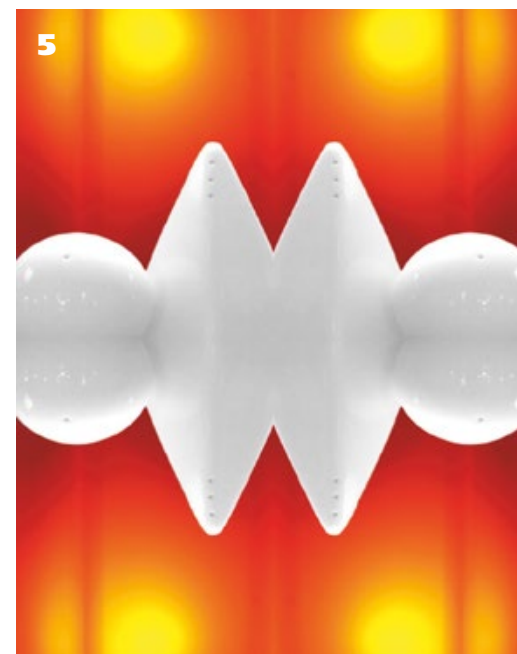
**3** Here the original 4x image has been tiled nine times in order to create a sense of the game noughts and crosses. The image actually took several hours to composite and process but, Ant says, it was worth it to achieve this complex and dizzying effect  
Nikon D700, 16-35mm, 1/100sec at f/11, ISO 400

**Peter Jones x2**

**4** This image was taken in Peter Jones' department store in London. As Ant says, the architecture consists of strong geometric shapes, and Ant has used the mirror effect to emphasise this. He also observes that the final image almost appears to be somewhat skeletal  
Nikon D700, 16-35mm, 1/25sec at f/16, ISO 1600

**Condiments x4**

**5** This extraordinarily hued image actually comprises salt and pepper pots sitting in front of a glass-encased orange candle in an Indian restaurant. The result is a strong graphic image that could almost be an incredible alien landscape at sunset  
Nikon D200, 105mm, 1/100sec at f/4, ISO 800







## Charlie Davidson, Aberdeenshire

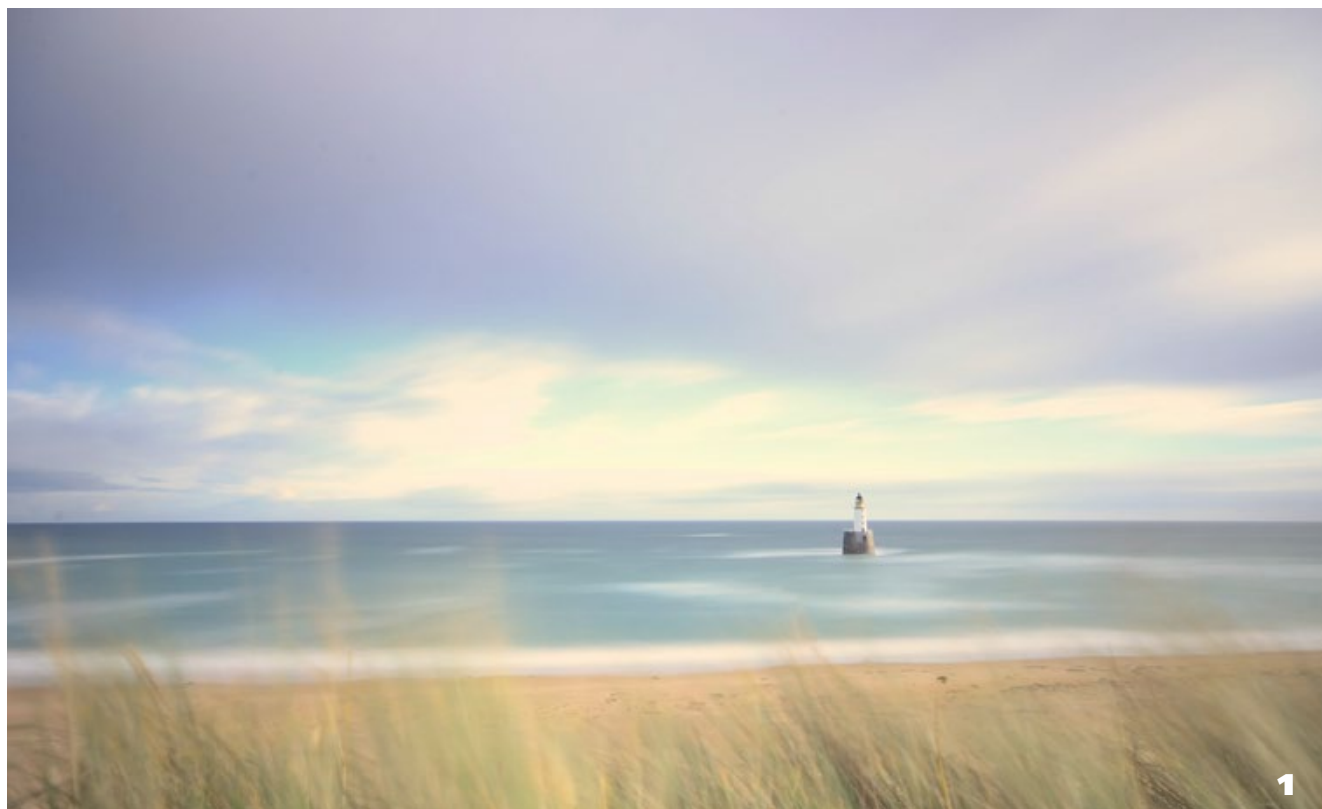


Charlie's passion for photography blossomed when he bought a Nikon D70 to record his trips away with his girlfriend.

Charlie loves to shoot landscapes and seascapes, and identifies Scotland as having some of the world's most stunning vistas. These areas also offer him some welcome respite from the stress of his career and the city. If you would like to see more, visit [500px.com/charliedavidson1](http://500px.com/charliedavidson1).

### Rattray Head Beach

**1** Charlie has achieved a beautiful painterly quality in this beach scene. The gentle sway of grass has acted as a perfect complement to the pastel hues of blue in the ocean and sky  
Nikon D7000, 10-20mm, 150secs at f/16, ISO 100, Lee Big Stopper, ND grad, tripod





## Lone Tree

The streaks of cloud are a perfect foil to the isolated tree in the foreground, and the glassy spread of water in the middle

Nikon D7100,  
10-24mm, 56secs at  
f/14, ISO 100, Lee  
Big Stopper, ND  
grad, tripod



## Milos Sunrise

**2** The colours of sunrise over the Greek island of Milos are a sight to behold as we can see in this vivid image

Nikon D7100, 24-70mm, 1/125sec at f/5, ISO 500

## Torres Del Paine

**3** Taken in Patagonia, this image shows the sun rising over the extraordinary mountain range found in the national park

Nikon D7100, 24-70mm, 2.5secs at f/14, ISO 100, Lee Little Stopper, ND grad, tripod

## Reykjavik Sunset

**4** Charlie has captured this image during the 'blue hour'. The rakes of light falling upon the structure really bring it to life

Nikon D7000, 24-70mm, 25secs at f/9, ISO 100, Lee Big Stopper, ND grad, tripod





# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Nixplay Edge 13in Digital Picture Frame

● Around £200 ● [www.nixplay.com](http://www.nixplay.com)

**Callum McInerney-Riley** tries out a digital picture frame with the ability to transfer images via the cloud

### At a glance

- High-resolution display
- Displays pictures from cloud storage
- Connects to Wi-Fi
- Available in 9in or 13in versions

DIGITAL picture frames are nothing new, but the Nixplay Edge takes the technology to a new level. As well as being able to play images from an SD card and USB drive, the Edge can connect to a home Wi-Fi network to create playlists to preview. Up to 2GB of photos/videos can then be synced with the frame at any one time, with photos/videos added to a Nixplay cloud account. Images can be organised into playlists from the online account and then synced to the frame. To add images to the account, photos/video are either uploaded directly to the Nixplay account or are taken from the likes of Dropbox, Facebook, Instagram and Flickr, or via your own personalised email address. Nixplay sets up its customers with an @mynixplay.com email address, and images can be pushed to their slideshow when they are emailed to that address. Using the email function, it's quick and easy to share images between mobile devices and the frame.

The screen resolution is very good, being able to display 1080p video footage. Images are displayed in a 16:9 ratio as standard and there are settings to fit frame size or fill the frame. Fill the frame animates the cropped part of the image.

### Verdict

The matt screen used on the frame is excellent and resolves a wide range of tones, doing justice to any images that are displayed on it. Colours are vivid and detail is sharp. Although the Nixplay Edge is very expensive, it works beautifully. For anyone wanting to display a variety of images on a frame, this is the best we have seen.

**Amateur  
Photographer  
Testbench  
Recommended**  
★★★★

### Power connection

A power connection is positioned at the rear of the frame.

### SD and USB slot

At the rear of the frame users can insert an SD card or a USB drive in order to read their files.

### Stand

Thanks to its small stand, the frame can be positioned either in portrait or landscape format.

### ALSO CONSIDER

#### Pix-Star FotoConnect XD

From £130

[www.pix-star.com](http://www.pix-star.com)

With a similar online file sharing and unique email address to the Nixplay, the Pix-Star boasts great connectivity, but lacks the design finesse of the Edge.



#### Nixplay 18.5in Wi-Fi Picture Frame

From £190

[www.nixplay.com](http://www.nixplay.com)

This frame offers the same great functionality as the Nixplay Edge, but this 18.5in version has a wider aspect ratio so is ideal for landscapes.



#### KitVision 15in Digital Photo Frame

From £100

[www.kitvision.co.uk](http://www.kitvision.co.uk)

A total of 1GB of internal storage is available on this frame, which comes in a range of sizes. Aesthetically, it looks more like a traditional picture frame than most.





# Out now

Expert reviews of the latest kit to look out for

## Allocacoc PowerCube and extended USB

● £21 ● [www.allocacoc.com](http://www.allocacoc.com)

IT'S HARD to get excited about an extension cable, but the PowerCube, designed by Allocacoc, is an interesting solution to a problem that affects many photographers. If you're anything like me and have multiple plugs for various devices at your workstation, it can be frustrating when bulky mains adapters block power sockets, or the plugs themselves are so big they prevent others being used.

The PowerCube, as its name suggests, gets around the issue by offering four additional mains sockets on the exterior of its cube-shaped design. It comes supplied with a docking station that allows it to be easily mounted upside down beneath a desk – although doing so does reduce the number of usable sockets to three. As extension leads go, it's by far the most compact we've used and the pair of in-built

high-power USB ports saves using a couple of extra plugs to charge mobile devices. If you'd benefit from a few more power sockets for your workstation, and feel a 1.5m (5ft) cable length is adequate for your needs, the PowerCube is for you.

**Michael Topham**



## Leef Surge USB 2.0 Drive

● From £12 ● [leefco.com](http://leefco.com)

LEEF Surge is one of the smallest USB flash memory drives we have ever seen. Although the product has been available for some time, the company has revamped a number of its USB drives in a beautiful copper finish. For those who prefer something a little more subtle, the Surge comes in both

black and white variations, too. A choice of 8GB, 16GB, 32GB and 64GB is available, and all are waterproof, shockproof and dustproof. I keep mine attached to my laptop and use it to edit

images I intend to transfer. It's so small, I barely notice it's there.

**Callum McInerney-Riley**



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# AP2015 Amateur Photographer AWARDS

**A**s photographers, we are blessed with an incredible range of quality equipment that is available for us to use – in fact, more so than almost any other hobby – and every year it seems to get better and better. However, not every camera is suitable for everyone.

At AP we test more cameras and accessories than any other magazine, putting the latest kit through its paces to determine its strengths and weaknesses and who it would be most suitable for. It's a task that we perform with a rigour and objectiveness that is rare in the industry. To do this on a weekly basis is a feat that is unequalled by any other magazine in the world. The end result is that the products which rise to the top of the heap by winning one of our awards really are the best of their kind and worthy of your attention.

Over the past year there were so many outstanding new products that struggled even to get onto our shortlist that the 2015 winners revealed over the next few pages really are the cream of the crop. But before we reveal what they are, we introduce the two worthy winners of our photographic awards.

**Nigel Atherton, Editor**

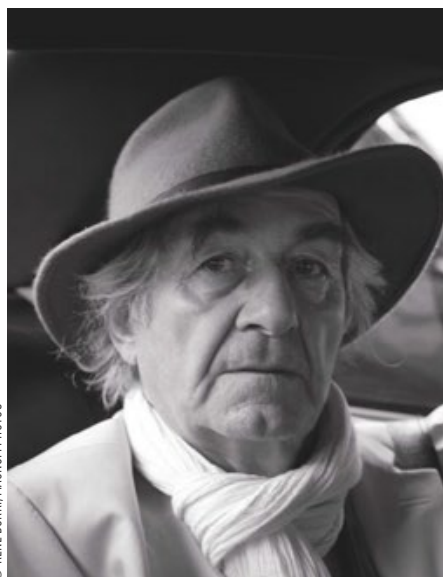
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**Grays of Westminster** is a multi-award-winning company specialising in Nikon equipment. Grays was presented with the What Digital Camera/Amateur Photographer Gold Winner Good Service Award, as voted for by *What Digital Camera* and *Amateur Photographer* readers and website visitors, in 2011, 2012, 2013, 2014, and again in 2015. The president of Nikon Corporation of Japan presented Grays with a stunning crystal trophy on the historic occasion of being the only camera shop in the world to be granted a Coat of Arms by Her Majesty's College of Arms.



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## EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY AWARD

### René Burri

WHAT would you say makes a true icon of photography? It's a difficult question to answer, but perhaps it could be the fact that the photographer's images become a part of the public consciousness. While the name René Burri may not necessarily be a household one, produce a print of his famous Che Guevara portrait, or his striking image of four suited figures on top of a São Paulo skyscraper in Brazil, and you will immediately see just how familiar these images are, even to people with only the most cursory knowledge of photographic history.

Magnum photographer Burri,

who lived between Zurich and Paris, died in mid-October of 2014 after battling a long illness. He was 81. While the loss is a devastating blow to those who loved his work, it's difficult not to feel comforted looking back at images and video footage of the dapper gentleman, an amiable Swiss fellow who was more often than not to be found dressed in a fedora and scarf.

**‘His unrivalled ability to tell stories and entertain us will be part of his enormous legacy’**

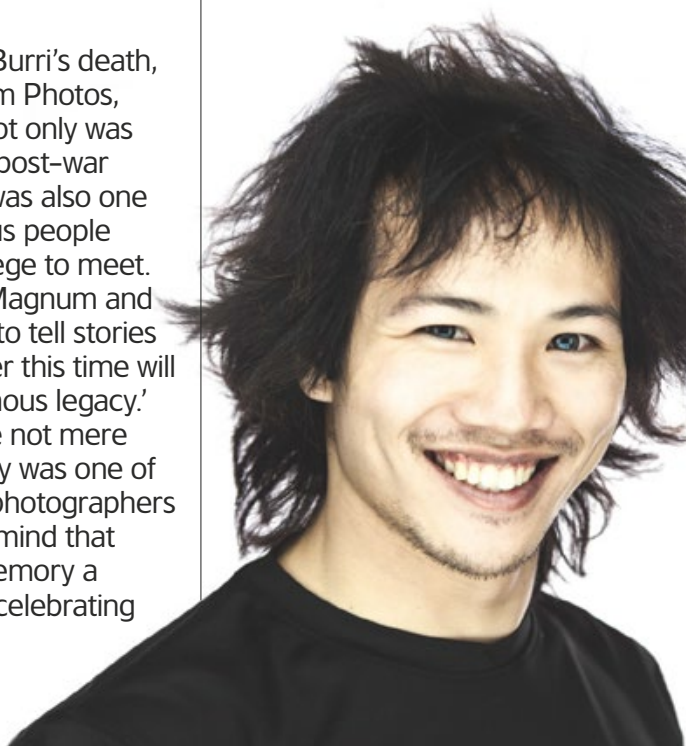




René Burri created a range of iconic images, including his 1960 shot of four figures on top of a skyscraper in São Paulo, Brazil (top)

Upon learning of Burri's death, president of Magnum Photos, Martin Parr, said, 'Not only was he one of the great post-war photographers, he was also one of the most generous people I have had the privilege to meet. His contribution to Magnum and his unrivalled ability to tell stories and entertain us over this time will be part of his enormous legacy.'

Martin's words are not mere hyperbole. Burri truly was one of the great post-war photographers and it is with that in mind that we present to his memory a posthumous award celebrating his exceptional contribution to photography.



© BENJAMIN VON WONG

## POWER OF PHOTOGRAPHY AWARD Benjamin Von Wong

BENJAMIN Von Wong, a self-styled photographer and visual engineer, is an artist who, in his short career, has made a point of overcoming creative challenges that would see many other photographers fall at the first hurdle. His hyper-realistic style combines special effects and innovative concepts. But despite appearances, his working method is utterly accessible to anyone willing to watch and learn. That's perhaps his greatest virtue – his absolute generosity with knowledge.

Despite his short career, Benjamin has already made a name for himself with his incredible images

Every image he creates is accompanied by a video tutorial and lengthy step-by-step essay showing exactly how it's done. On the surface, it would be easy to look at Benjamin's images and compare him to others working in his field, but look a little closer and you will see that his work has a

style all its own. Benjamin's images strike a strange balance between ethereal and dynamic. If you want a good example of this, then look no further than his hauntingly beautiful series of models under water. Benjamin is a complete package: photographer, tutor and source of creative inspiration.



© BENJAMIN VON WONG



© BENJAMIN VON WONG



## ACCESSORY OF THE YEAR

### Nissin i40

IT'S ALWAYS difficult to pick a winner from a shortlist as diverse as this one, but ultimately we felt that one product stood out for its combination of high specification, compact size and ease of use. With a powerful output that belies its size, built-in LED video light, and support for advanced functions such as wireless flash control and high-speed sync, the Nissin i40 is also the first third-party flash unit that's really

#### Nominees

- Kingston SDXC UHS-I Class 3 (U3)
- Lumu smartphone light meter
- Manfrotto MK055XPR03
- Nissin i40
- Phottix Mitros+
- Samsung Galaxy Tab S 10.5

optimised for use with the latest compact system cameras, while being equally at home on DSLRs.



**Amateur Photographer**  
AWARD  
WINNER  
2015

Best Accessory



**Amateur Photographer**  
AWARD  
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2015

Best Mobile Imaging App

## MOBILE IMAGING APP OF THE YEAR

### Adobe Lightroom Mobile

#### Nominees

- Adobe Lightroom Mobile
- Camera Awesome
- CyberLink PhotoDirector
- Flickr Mobile
- Instagram Hyperlapse
- Pro Camera
- Triggertrap Mobile

THIS year we've introduced a new award category to reflect that fact that so much photography these days is done using smartphones. There are thousands of apps available to

help you, some of which are more useful than others.

Adobe Lightroom Mobile enables existing users of Lightroom 5 to take their image libraries with them wherever they go, and perform basic edits in the field, while remaining fully integrated with their Creative Cloud account. Versions of the app are available for iPad, iPhone and Android, which should cover most users. By introducing the power of Lightroom to the mobile device, Adobe may just have changed the way photographers work with their images.

## PREMIUM COMPACT SYSTEM CAMERA AND AP READER PRODUCT OF THE YEAR

### Fujifilm X-T1

THIS strongly contested category included some real heavyweights in the shape of the fast-shooting Samsung NX1, the 4K-capable Panasonic Lumix DMC-GH4 and the Sony Alpha 7S low-light king. But our nod went to one of the most charismatic cameras we've seen for years – the Fujifilm X-T1.

Its plethora of control dials make it a delight to shoot with, its 2.36-million-dot EVF is probably the best we've ever seen, and its tough compact body is sealed for use in inclement weather.

A 16-million-pixel X-Trans CMOS sensor combines with an excellent lens range to give superb image quality, making the X-T1 one of our very favourite cameras of 2014. Our readers agreed too, voting it Reader Product of the Year.



**Amateur Photographer**  
AWARD  
WINNER  
2015

Premium Compact System Camera

**Amateur Photographer**  
AWARD  
WINNER  
2015

AP Reader Product

#### Nominees

- Fujifilm X-T1
- Panasonic Lumix DMC-GH4
- Samsung NX1
- Sony Alpha 7S



## PREMIUM COMPACT CAMERA OF THE YEAR

### Panasonic Lumix DMC-LX100

#### Nominees

- Fujifilm X100T
- Panasonic Lumix DMC-LX100
- Sigma dp2 Quattro

THE PREMIUM compact sector has never been healthier, and our winner is arguably the best camera with a fixed zoom lens yet made. With a useful 24-75mm (equivalent) f/1.7-2.8 lens and 13-million-pixel, multi-aspect-ratio Four Thirds sensor, as well as reliable autofocus and metering systems, the Panasonic Lumix DMC-LX100 is capable of producing superb images. Just as importantly, its traditional control dials make it an absolute pleasure to shoot with, and the high-resolution electronic viewfinder is invaluable in bright light. It even records 4K video, and has a special mode to extract 8MP stills from the footage so you need never miss a moment. Overall, it's an incredibly accomplished all-rounder that's lovely to use.



## SOFTWARE OF THE YEAR

### DxO Optics Pro

FOR MOST people, the job is only half done once the shutter is pressed, and few of the images that make it into print or win competitions have gone straight from camera to page. It's on the computer that so much of the magic takes place. DxO Optics Pro is a powerful raw converter that offers class-leading lens corrections and the best noise reduction available. Its intuitive design makes it easy to get the best from your raw images, and the latest version does it several times more quickly.



**DxO Optics Pro 9**  
PUSH THE LIMITS OF YOUR CAMERA

#### Nominees

- DxO Optics Pro
- Nik Analog Efex Pro
- OnOne Perfect Photo Suite
- Reallusion FaceFilter PRO

## PRINTER OF THE YEAR

### Canon Pixma MG7150

THIS year's winner is a fully featured printer that won't break the bank. The Canon Pixma MG7150 has six ink tanks, Wi-Fi printing, a memory-card reader for SD, Memory Stick and CompactFlash, touchscreen controls, a 2400 x 4800dpi scanner, two media trays for A4 plain paper and photo media, and a direct disc print tray. Most importantly, print quality is

#### Nominees

- Canon PIXMA iP8750
- Canon PIXMA MG7150
- Epson Expression Premium XP-605
- Fujifilm Instax Share SP-1

excellent, producing vivid colours that avoid being oversaturated, and neutral grey tones in black & white prints.





## ENTHUSIAST COMPACT CAMERA OF THE YEAR

### Sony Cyber-shot DSC-RX100 III

WITH compact cameras incorporating ever-more features into pocket-sized packages, it was going to take something special to impress us this year. That something turned out to be a high-quality pop-up electronic viewfinder somehow squeezed into a truly pocketable camera. With its 20-million-pixel, 1in sensor and super-fast f/1.8-2.8 24-70mm (equivalent) zoom, the Sony Cyber-shot DSC-RX100 III offers

exceptional image quality. Its built-in neutral-density filter has a clever auto mode for shooting with large apertures in bright light, and the tilting rear screen can be set to face forwards for selfies. Successive generations of the RX100 have won this award three years in a row, which is an impressive achievement from Sony.



#### Nominees

- Canon PowerShot G7 X
- Fujifilm X30
- Panasonic Lumix DMC-TZ60
- Sony Cyber-shot DSC-RX100 III



## BRIDGE CAMERA OF THE YEAR

### Panasonic Lumix DMC-FZ1000

#### Nominees

- Canon PowerShot SX60 HS
- Panasonic Lumix DMC-FZ1000
- Sony Cyber-shot DSC-HX400V

ONE BRIDGE camera stood head and shoulders above all its competitors that we tested this year. The Panasonic Lumix DMC-FZ1000 has an extremely

useful 25-400mm (equivalent) f/2.8-4 zoom and 20-million-pixel, 1in sensor. These combine to give image quality way beyond the average superzoom. The FZ1000 also includes a high-quality 2.36-million-dot OLED EVF and a fully articulated LCD. If this isn't enough, it can also shoot ultra-high-definition 4K video, and its SLR-like external controls make it a joy to use.

## ENTHUSIAST COMPACT SYSTEM CAMERA OF THE YEAR

### Olympus OM-D E-M10

IT WAS up against some exceptionally strong competition, but Olympus's retro-styled OM-D E-M10 won through to be crowned our Enthusiast Compact System Camera of the Year. Borrowing heavily from the hugely popular E-M5, it offers many of the same attractions – effective in-body image stabilisation, a rugged metal body, and an excellent electronic viewfinder, all wrapped up in an unashamedly nostalgic SLR-like design. Image quality from the 16-million-pixel Four Thirds sensor is impressive, with particularly attractive colour rendition, and autofocus is fast and accurate. The Micro Four Thirds mount gives access to a wide range of high-quality lenses, including some affordable fast primes for low-light shooting. Overall, Olympus has created a very desirable enthusiast offering that can produce superb quality, and you can take it everywhere with you too.



#### Nominees

- Fujifilm X-E2
- Olympus OM-D E-M10
- Panasonic Lumix DMC-GM5
- Samsung NX30
- Sony Alpha 6000



## PROFESSIONAL SLR CAMERA OF THE YEAR

### Nikon D810

#### Nominees

- Nikon D4S
- Nikon D810
- Pentax 645Z

PACKING a 36.3-million-pixel, full-frame sensor into a rugged body, along with sophisticated 51-point autofocus and 91,000-pixel metering systems, the Nikon D810 is a well-considered update to the D800 that brings useful improvements in almost every area. Its quiet, well-damped shutter reduces image blur due to vibrations, and highlight priority metering makes the most of the sensor's huge dynamic range. Faster 5fps shooting, 9MP small raw files and improved video features make it more of an all-rounder than the D800. Overall, the D810 is an incredibly accomplished camera that's capable of stunning image quality, and is supported by one of the most comprehensive lens and flash systems on the market.



Amateur  
Photographer  
AWARD  
WINNER  
2015  
Professional  
SLR Camera



Amateur  
Photographer  
AWARD  
WINNER  
2015  
Consumer  
SLR Camera

#### Nominees

- Canon EOS 1200D
- Nikon D3300
- Pentax K-S1

## CONSUMER SLR CAMERA OF THE YEAR

### Pentax K-S1

IT MAY come in a multitude of colours, have quirky looks and incorporate flashing LEDs in its handgrip, but underneath its unconventional exterior the Pentax K-S1 is a very capable little camera. It has an excellent viewfinder, a 20-million-pixel

sensor, and in-body image stabilisation system that not only works with all lenses, but can also act as an anti-aliasing filter simulator. It's a great camera that's easy for beginners to use while giving plenty of creative control to enthusiasts.

## ENTHUSIAST SLR CAMERA OF THE YEAR

### Nikon D750

WITH its 24.3-million-pixel, full-frame sensor, pro-level 51-point AF system, rugged build and advanced video, the Nikon D750 includes almost every feature likely to appear on the wishlist of an enthusiast photographer, including Wi-Fi and

a tilting LCD screen, and adds in a few extra for good measure. The 24MP sensor should easily satisfy most photographers. Nikon has created a camera that has all the fundamentals right, making the D750 one of the best all-round DSLR cameras currently available.



Amateur  
Photographer  
AWARD  
WINNER  
2015  
Enthusiast  
SLR Camera

#### Nominees

- Canon EOS 7D Mark II
- Nikon D750
- Sony Alpha 77 II





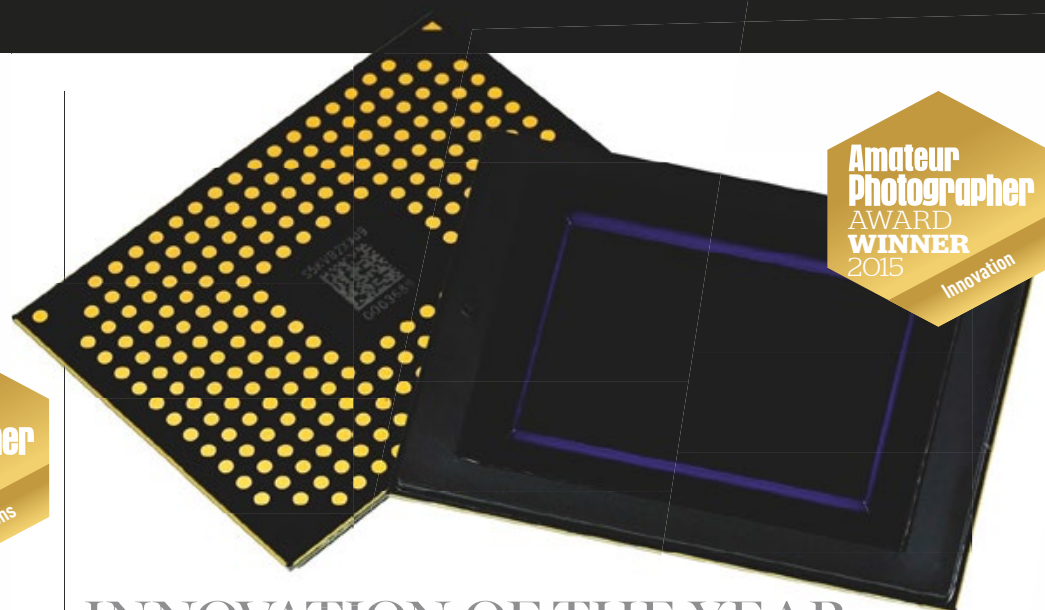
**Amateur  
Photographer  
AWARD  
WINNER  
2015**  
Zoom Lens

## ZOOM LENS OF THE YEAR Canon EF-S 10-18mm f/4.5-5.6 IS STM

### Nominees

- Canon EF-S 10-18mm f/4.5-5.6 IS STM
- Fujinon XF 18-135mm f/3.5-5.6 R LM OIS WR
- Sigma 150-600mm f/5-6.3 DG OS HSM | S
- Sigma 24-105mm f/4 DG OS HSM | A
- Sony Carl Zeiss Vario Tessar T\* 24-70mm f/4 OSS ZA
- Tamron SP 150-600mm f/5-6.3 Di VC USD

IN A SHORTLIST full of exotic optics, one more modest lens stood out due to its combination of excellent image quality and compact size at a bargain price. Indeed, despite being the most affordable wideangle zoom for APS-C-format SLRs, the Canon EF-S 10-18mm f/4.5-5.6 IS STM includes optical image stabilisation and a stepper motor for fast, silent focusing. Taking its price and performance into account, this has got to be a must-have lens for Canon users interested in landscapes and cityscapes.



**Amateur  
Photographer  
AWARD  
WINNER  
2015**  
Innovation

## INNOVATION OF THE YEAR Samsung NX1 BSI-CMOS APS-C sensor

### Nominees

- Lytro Illum light field sensor
- Panasonic 4K Photo
- Samsung NX1 BSI-CMOS APS-C sensor
- Sigma Foveon Quattro sensor
- Sony RX100 III pop-up EVF

ONE OF the most impressive cameras of 2014 was the Samsung NX1, and at its heart was a truly exceptional sensor. It's the largest back-side-illuminated CMOS sensor in a production

camera, and with 28-million-pixels the highest-resolution APS-C-sized sensor too. As a result, it offers both excellent detail in good light, and impressively low noise at high ISO settings. Not only that, it has on-chip phase detection elements and a fast readout, allowing the NX1 to shoot at 15fps while tracking focus on moving subjects. With capabilities that make the NX1 a match for most SLRs, it's surely an indicator of the shape of things to come.

## CONSUMER COMPACT SYSTEM CAMERA OF THE YEAR Sony Alpha 5100

### Nominees

- Olympus Pen E-PL7
- Panasonic Lumix DMC-GM1
- Samsung NX3000
- Sony Alpha 5100

WITH its 24-million-pixel, APS-C sensor, sophisticated 179-point hybrid AF system and advanced video capabilities, the Alpha 5100 incorporates most of the key technology of its bigger brother, the Alpha 6000. But it fits all this into a remarkably small package that you can carry around all day without noticing – indeed, it's the world's smallest camera with interchangeable lenses and an APS-C sensor. The sharp, clear touchscreen can be used to trigger the shutter, and even face forwards for selfies. With its winning combination of excellent image quality, speed and ease of use, it's a great choice for beginners and enthusiasts alike.



**Amateur  
Photographer  
AWARD  
WINNER  
2015**  
Consumer Compact System Camera



# FIXED FOCAL LENGTH LENS OF THE YEAR AND AP PRODUCT OF THE YEAR

## Sigma 50mm f/1.4 DG HSM | A

### Lens Nominees

- Fujinon XF 56mm f/1.2R
- Panasonic Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS
- Sigma 50mm f/1.4 DG HSM | A
- Zeiss Otus 55mm f/1.4

ONE LENS impressed us above all others last year, offering truly astonishing image quality that's usually only associated with much more expensive optics. It's large, heavy, and certainly not cheap for its class, but the Sigma 50mm f/1.4 DG HSM lives up to its 'Art' label by providing incredibly detailed images even at maximum aperture, with minimal chromatic aberration and no distortion. Its

Hyper Sonic Motor gives fast, silent autofocus, its build quality is superb, and the large manual focus ring is comfortable to use. With its modern, refined styling, it looks great on your camera too. The lens is also compatible with Sigma's USB dock, allowing users to update the firmware and fine-tune the focusing, giving an unusual level of future-proofing. Overall, there's no better autofocus standard prime for the latest high-resolution full-frame SLRs.

It's not often anything other than a high-end camera gets our vote for Product of the Year, but with image quality that's a close match for vastly more expensive optics, the Sigma 50mm f/1.4 DG HSM is a deserved winner of our top award.



Amateur  
Photographer  
AWARD  
WINNER  
2015  
Fixed Focal  
Length Lens

Amateur  
Photographer  
AWARD  
WINNER  
2015  
PRODUCT  
OF THE YEAR



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# Power beyond its size



i40

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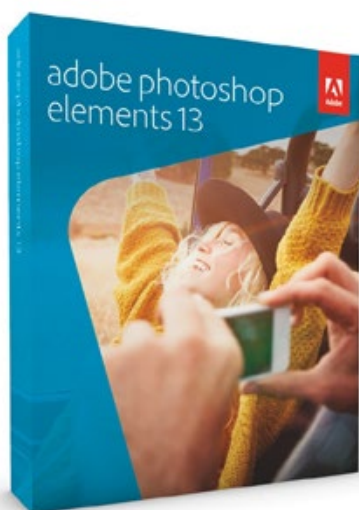


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To open ORF files in Elements 13, you need the latest ACR plug-in

## Opening ORF files

**Q** I recently bought an Olympus Pen E-PL7 and use Photoshop Elements for editing. Despite updating my version of Elements, it cannot open the ORF raw files from the Olympus. My trial version of Lightroom can open these files, so do I need to buy Lightroom or just wait for the appropriate update to be made available for Elements?

**Jonathan Minnagh**

**A** In principle, Adobe Photoshop Elements 13 should be able to open ORF files from the Olympus Pen E-PL7, but you need to be using the latest version of the Adobe Camera Raw plug-in, which is

8.7.1. You may well have to update this independently of Elements itself, but the good news is that it doesn't cost anything extra. To update Adobe Camera Raw, click Help>Updates and the latest version should show up. Click on it to update, and when that's done, your ORF files should open as normal.

If you continue to have problems, one possible solution is to download the Adobe DNG Converter tool. This will convert your E-PL7's ORF files to open-standard Adobe DNGs, which should then be readable by almost any raw converter (including older versions Elements and Lightroom). The download links are: [www.adobe.com/support/downloads/product.jsp?product=106&platform=Windows](http://www.adobe.com/support/downloads/product.jsp?product=106&platform=Windows) (for Windows) and [www.adobe.com/support/downloads/product.jsp?product=106&platform=Mac](http://www.adobe.com/support/downloads/product.jsp?product=106&platform=Mac) (for Mac). **Andy Westlake**

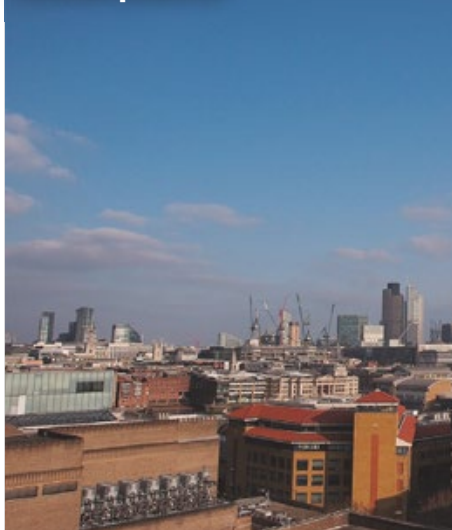
## Using a square filter

**Q** I have a Mamiya C220 TLR camera with various Sekor lenses. However, I can't seem to use my Lee filters system with it, as the viewing lens gets in the way when I try to screw

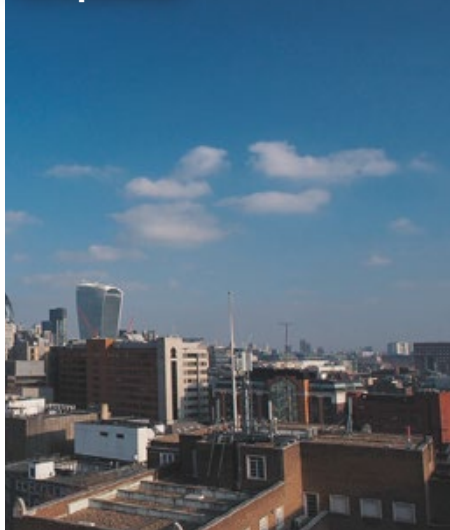


TLR lenses are tricky – but not impossible – to use with square filter systems such as this one

Without polariser



With polariser



Polarisers are invaluable for cutting through haze and reducing glare

## Polariser problem

**Q** I have always used circular polarising filters on my SLRs, but I've now switched to a lighter mirrorless system and I need to get a new set of smaller filters. Can I get away with cheaper ordinary polarisers? Also, are multi-coated ones worth the extra money?

**John Smith**

**A** In principle, John, you could get away with using ordinary linear polarisers on your compact system camera, as there's no mirror to interfere with autofocus or metering. However, the second half of your question betrays the problem – multi-coated filters are definitely a very good idea, to minimise problems with flare, and this generally forces you towards circular polarisers anyway.

**Andy Westlake**

the adapter ring onto the taking lens. Is there a way round this, or is there another good-quality filter system compatible with this camera? **Jonathan Hunter**

**A** I'm afraid that, as you've found out, TLRs aren't especially well suited for use with square filter systems. Not only can it be difficult to get the holder onto the lens in the first place, but it will also inevitably block the viewing lens once it's on, which makes focusing and composition difficult. Due to the TLR design, there's also

no way of seeing how to position graduated filters to best effect. Because of this, it's usually best to stick with high-quality circular screw-in filters, such as those from Hoya or B+W instead.

If you really would prefer to use your Lee filters, one workaround is to use an empty filter ring as a spacer between the lens and the adapter ring, which will let the latter go on more easily – although it may cause vignetting with wideangle lenses. You can then set up the camera on a tripod without the filter in place, and once you're happy, add the filter and shoot. **Andy Westlake**



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## MY HOME-MADE CAMERA

# 10 x 8 camera

Retired engineer Mike Rignall builds himself a simple but robust 10 x 8in large-format camera

THE FIRST job in creating my 10 x 8in camera was to locate a decent lens. Fortunately, Surplus Shed in the USA ([www.surplussshed.com](http://www.surplussshed.com)) seems to have lenses of all shapes and types at affordable prices, as a conventional 300mm lens for 10 x 8 coverage is beyond my DIY budget. Old shutters can be found on eBay, and with a little work the two can be joined together.

You can see that the lens panel can be removed from the camera, which means you can experiment

with different lenses. In my case, I tried an f/256 pinhole.

The chassis is made from 55 x 20mm pine. The body needs this sort of strength, as it is a heavy beast when finished. The bellows proved to be something of a problem, since 10 x 8 bellows are ruinously expensive. However, it's possible to make bag bellows cheaply from a piece of PVC sheet. The stretch is not the same as with folded bellows, but a 100mm movement is quite possible, which allows a 300mm lens to focus down to 1m. Since the lens movement is so large, a simple push/pull handle provides a straightforward solution.

Once I attached the 300mm lens to the chassis, it was time to try out the camera. I used 10 x 8 glossy paper negatives, rated at ISO 5 and developed in Harman Warmtone developer. Adobe will instantly turn them into positives and with the bonus

**The chassis is plywood and pine – sturdy enough for a 300mm lens**



### Made by

Mike Rignall is an 81-year-old retired engineer.

He spent his working life in electronics, but has always had a passion for cameras and optics. On retirement, he set up a fully equipped workshop to indulge himself in his love of camera design and fabrication.

### The components

- About 1/4sq metre of 6mm plywood
- 2m of 55 x 20mm pine
- A few offcuts of aluminium rod
- About 1/4sq metre of 400 micron PVC sheet for the bag bellows
- A 300mm (or near) achromat lens
- An old shutter for one of the options



## BLAST FROM THE PAST

# Leica M4-P

**Ivor Matanle** remembers the first Leica M rangefinder model built in Canada

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THE LEICA M4-P was built between 1980 and 1986, and has a six-position lever that erects brightline frames for 28mm, 35mm, 50mm, 75mm, 90mm and 135mm lenses in the viewfinder. Its Leica M mount allows the use of all Leica M lenses, from 1954 to the present day, with precise coupled rangefinder focusing, or earlier Leica screw-mount lenses with the appropriate Leica adapter. Usually in a black finish, silver-finish M4-P cameras were also made, but are scarce and more expensive. Some Leica collectors scorn the M4-P, believing it to be of inferior mechanical quality to the earlier M models. However, I used a small M4-P outfit for years without problems.

**What's good** The Leica M4-P offers superlative reliability and optical performance with a magnificent viewfinder.

**What's bad** Not much, other than today's crazy prices.



**It's easy to make 10 x 8in paper negs with this home-made camera**

of dish development it is a pretty flexible image-making process!

With the lens panel being removable, I used a simple manual shutter and f/256 pinhole. Inevitably, the exposure times were long, but any Weston exposure meter can be set to ISO 5 and simply extrapolating a few stops gives the exposure time.

This 10 x 8 camera was great fun to design and build, but I won't be giving up my Fujifilm digital camera any time soon!

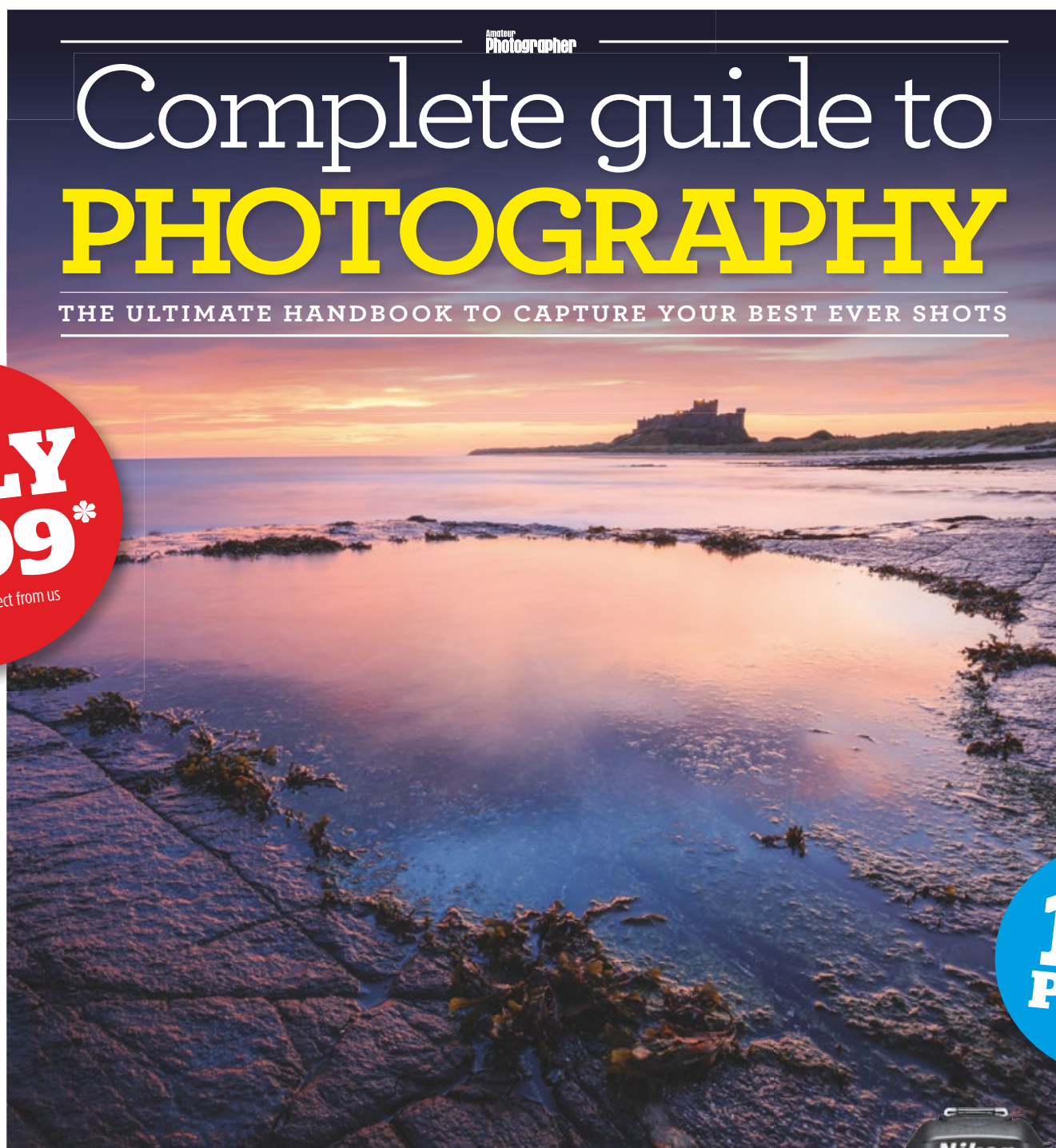


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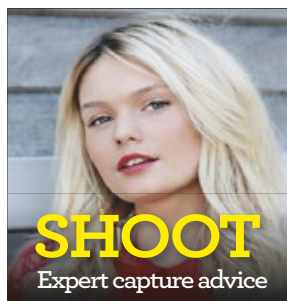


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**Professor Newman on...**

# Lens-mount design

Professor Newman looks at the evolution of electronic lens/camera communication

In 1987, Canon produced the biggest single-step change in lens-mount design, with the introduction of its EOS, or 'Electro Optical System'. The major difference between this and previous mount systems was that all the communication between the lens and camera was electronic; moreover, it was digital electronic.

However, some of this wasn't new. The idea of electronic lens/camera communications started in 1969 with the East German company Pentacon. At the time, Pentacon still used the screw lens mount that was introduced on its Contax S camera in 1948. The big innovation in the late '60s was open-aperture through-the-lens metering, which required the lens to communicate to the camera the present aperture setting. The problem that Pentacon faced with the screw mount on its Praktica cameras was that the registration of the mount was not accurate enough to use the tab-and-lever arrangement that had become common on bayonet mounts. Instead, the company turned to electronic coupling, using contacts large enough to cater for the tolerances of the screw mount. This was an analogue method, in contrast to the digital ones used later with the first autofocus systems.

### First autofocus systems

Autofocus systems required the camera to have more information from the lens, including focal length and the current setting of the focus scroll. The first system,

**This 300mm lens uses Nikon's electronic diaphragm system**

introduced by Minolta, used a small digital processor in the lens, which transferred that information to the camera using a simple communications protocol. The system remained mechanical in all other ways, including a mechanical lever for stopping down the aperture and controlling its setting from the camera.

In turn, most of the other camera manufacturers followed suit, including Nikon, which updated its venerable F mount to include the in-lens processor and digital communications. The only company lagging behind was Canon. However, in 1987, Canon introduced the EOS system, which

**'The big innovation in the late '60s was open-aperture through-the-lens metering'**

included the in-lens processor and digital communications, but also employed those communications to set the focus and aperture using small motors built into the lens.

### Lens evolution

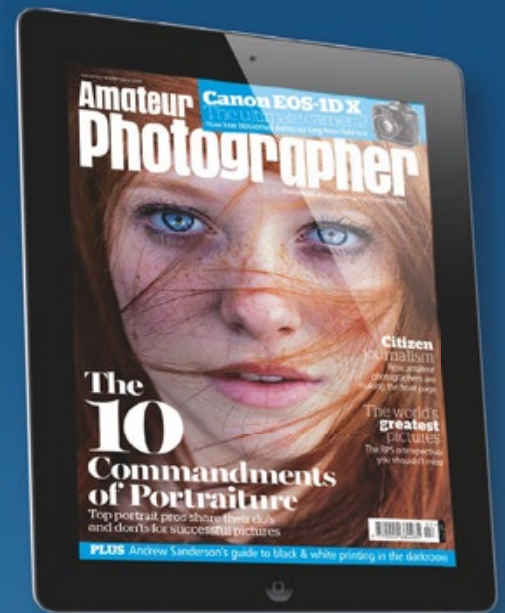
Over subsequent years, other manufacturers' lens systems evolved to look more superficially like the Canon system. First, they lost their aperture rings (although the control was still through that mechanical lever) and then they replaced the mechanical AF drive with motors in the lens.

Now, Nikon has embarked on the final stage of that evolution. With the D3 camera, the company introduced new tilt-and-shift lenses, which included an electronic diaphragm system. Last year, Nikon introduced two high-end telephoto lenses using the same system, while at the beginning of this year its first 'affordable' lens using this system was introduced, the AF-S Nikkor 300mm f/4E PF VR ED (the E suffix denoting the electronic diaphragm). It is a fair bet that gradually the range will evolve so that there is a full range of E lenses. This will bring a small compatibility problem, in that cameras earlier than the D3 cannot stop these lenses down.



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**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer



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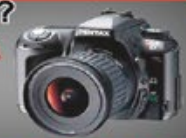


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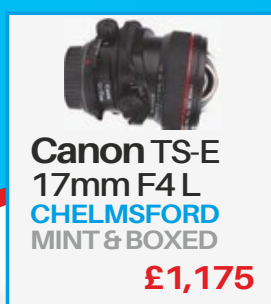
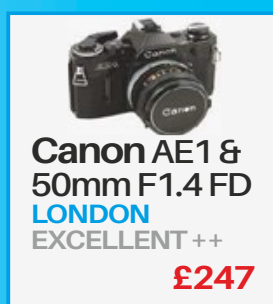
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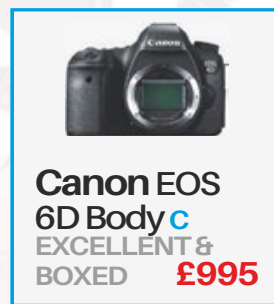
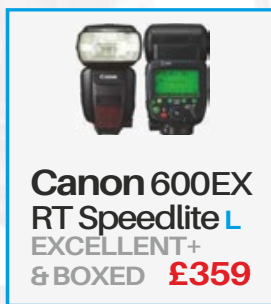
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FUJIFILM 27MM F2.8 XF	L £219

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NIKON 50MM F1.8 D	L £90
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EF-S 10-22mm f3.5-4.5 USM	£448
<b>NEW</b> EF 11-24mm f4L USM	£2799
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF-S 16-35mm f4.0 L IS USM	£899
EF-S 17-55mm f2.8 IS USM	£576
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£339
EF-S 18-200mm f3.5-5.6 IS	£399
EF 24-70mm f2.8 L IS USM II	£1549
EF 24-70mm f4 L IS USM	£829
EF 24-105mm f4.0 L IS USM	£789
<b>NEW</b> EF 24-105mm f3.5-5.6 IS STM	£399
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f2.8L IS USM II	£1663
EF 70-200mm f4 L IS USM	£959
EF 70-300mm f4.0-5.6 IS USM	£379
EF 70-300mm f4.0-5.6 L IS USM	£1059
<b>NEW</b> EF 100-400mm f4.5-5.6 L IS USM II	£1999



#### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
20mm f1.8 G AF-S ED	£679
24mm f1.4 G AF-S ED	£1465
<b>NEW</b> 28mm f1.8 G AF-S	£495
35mm f1.8 G AF-S DX	£148
<b>NEW</b> 35mm f1.8 G ED AF-S	£429
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E Micro	£1393
50mm f1.4 G AF-S	£279
50mm f1.8 G AF-S Lens.5-5.6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£374
60mm f2.8 D AF Micro	£368
58mm f1.4 G AF-S	£1299
85mm f1.4 G AF-S	£1177
85mm f1.8 G AF-S	£375
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
<b>NEW</b> 300mm f4.0E AF-S PF ED VR	£1639
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-35mm f4.0 G ED AF-S VR	£829
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 G AF-S ED	£519
18-55mm f3.5-5.6 G AF-S DX VR II	£229
18-105mm AF-S DX f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584

18-300mm f3.5-5.6 ED AF-S VR	£669
24-70mm f2.8 G ED AF-S	£1235
24-85mm f3.5-4.5 AF-S G ED VR	£404
24-120mm f4 G AF-S ED VR	£749
28-300mm f3.5-5.6 G ED AF-S VR	£664
55-200mm f4-5.6 G AF-S DX VR IF-ED	£241
<b>NEW</b> 55-200mm f4.0-5.6 G AF-S ED DX VR II	£279
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8G ED AF-S VR II	£1589
70-300mm f4.5-5.6 G ED AF-S IF VR	£420
80-400mm f4.5-5.6 D AF VR	£939
80-400mm f4.5-5.6 G ED AF-S VR	£1899

<b>NEW</b> 18-300mm f3.6-6.3 C DC Macro OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£579
50-150mm f2.8 EX DC APO OS HSM	£739
50-500mm f4.5-6.3 DG OS HSM	£979
70-200mm f2.8 EX DG OS HSM	£749
70-300mm f4.0-5.6 APO Macro Super DG	From £150
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2699
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
<b>NEW</b> 150-600mm f5.0-6.3 S DG OS HSM	£1499
EX DG APO Tele Converters	From £198

### SIGMA

#### SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£369
35mm f1.4 DG HSM	£636
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£319
70mm f2.8 EX DG Macro	£351
85mm f1.4 EX DG HSM	£649
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£668
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£345
10-20mm f3.5 EX DC HSM	£389
12-24mm f4.5-5.6 EX DG HSM II	£575
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC Macro OS HSM	£279

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#### TAMRON LENSES - with 5 Year Warranty

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10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
<b>NEW</b> 15-30mm f2.8 SP Di VC USD	£949
16-300mm f3.5-6.3 Di II VC PZD Macro	£479
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£319
24-70mm f2.8 Di VC USD SP	£749
28-75mm f2.8 XR Di	£359
28-300mm f3.5-6.3 Di VC PZD	£549
70-200mm f2.8 Di VC USD	£999
70-300mm f4-5.6 SP Di VC USD	£289
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Perfect for carrying a Pro DSLR plus a standard lens plus accessories.



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Pro 70 AW II	£66
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Black

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Pro DSLRs, 4-7

lenses, 2 flash, a

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Small

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Pro Original

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£154

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## Computing



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Intuos5 Pro Professional Pen and Touch Tablet	
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65x optical zoom  
1080p movie mode



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<b>NEW</b> IXUS 160	£99
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PowerShot D30	£239
PowerShot S120	£269
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**£50**  
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<b>NEW</b> Lumix FT30	£139
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Lumix FZ72	£215
<b>NEW</b> Lumix TZ57	£229
<b>NEW</b> Lumix TZ70	£349
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Panasonic Cashback\* ends 16.03.15

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Cyber-Shot RX100 II + FREE case	£449
Cyber-Shot RX10	£679
Cyber-Shot RX1	£2199
Cyber-Shot RX1 R	£2199
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# MRCAD

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Beroflex 2x Converter	£15
DOI 2X Converter - 7 elements	£20
Hanimex 28mm f2.8 Lens f	£28
Hanimex 2X Teleconverter	£18
Hanimex 70-150mm f4.5	£34
Hanimex 80-200mm f4	£39
Hanimex 80-200mm f4.5	£35
Hoya 135mm f2.8 OM fit	£30
Kentar 80-200mm f4.5 Lens	£35
Kiron 30-80mm OM Fit Zoom	£59
Komura 2X Teleconverter	£29
Makina 75-150mm f4.5 for OM	£49
Makina 80-200mm f4.5 for OM	£49
Marexar 80-200mm f4.5 OM fit	£39
Miranda 70-210mm f4.4/f5.6	£29
Mitsuki 400mm f5.6 - OM Fit	£99
Olympus 100 - 200mm f5 Zuiko	£55
100mm f2.8 E Zuiko Auto T	£139
Olympus 135mm f2.8 Zuiko	£169
Olympus 135mm f2.8 Zuiko	£119
Olympus 135mm f3.5 E Zuiko	£39
Olympus 135mm f3.5 E Zuiko	£49
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Macro 65-116 Zoom Tube	£499
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for OM FL + case	£99
Olympus 135mm f3.5 Zuiko	£59
Olympus 200mm f4 Zuiko Lens	£79
Olympus 200mm f4 Zuiko	£115
Olympus 200mm f5 T F Zuiko	£69
Olympus 24mm - 48mm f4 Zuiko	£99
Olympus 28-48mm f4 Zuiko	£99
28mm f2.8 Zuiko Auto W Lens	£69
Olympus 28mm f2.8 Zuiko Lens	£79
Olympus 28mm f3.5 Zuiko	£39/59
Olympus 28mm f3.5 Zuiko	£89
Olympus 28mm for IS1000 IS/L	£79
Olympus 2X - A Converter	£99
Olympus 300mm f4.5 Lens	£249
Olympus 35-105mm f3.5/f4.5	£99
Olympus 35-70mm f3.5/f4.5 S	£139
Olympus 35-70mm f3.5/f4.5 S	£99
Olympus 35-70mm f4 AF Lens	£49
Olympus 35-70mm f4 Auto S	£59
Olympus 50mm f3.5 Macro	£179
Olympus 50mm f3.5 Macro lens	£99
Olympus 65-200mm f4 Lens	£69
Olympus 65-200mm f4 Marked	£59
Olympus 70-150mm f4 Zuiko	£49
Olympus 75-150mm f4 Zuiko	£69
Olympus 75-150mm f4 Zuiko	£79
Olympus 80mm f4 Lens with Macro	£379
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Olympus 100-200mm f5 Lens	£49
Sigma 35mm-105mm f3.5-f4.5	£59
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Sirius 28-200mm f4/f5.6	£45
Sirius 28-70mm f3.5-4.5 for OM	£49
Sirius 80-300mm f4/f5.6	£30
Sun 80-200mm f4.5 for OM	£49
Sunagor 100-200mm f5.6	£29
Sunagor 28mm f2.8	£29
Sunagor 70-180mm f4	£29
Super Paragon 35mm f2.8	£29
Super Paragon 75-300mm f5.6	£79
Tamron 135mm f2.8 BBAR	£49
Tamron 135mm f2.8 OM fit	£59
Tamron 28mm f2.5	£39
Tamron 35-135mm CF Macro	£89
Tamron 70-150mm f3.5 Macro	£69
Tamron 70-150mm f3.5 macro	£59
Tamron 70-210mm f3.5 SP	£99
Tamron 80-210mm f3.8/f4	£49
Tokina 28-85mm f3.5 f4.5 ATX	£59
Tokina 28mm f2.8 OM Fit Lens	£39
Tokina 35-105mm f3.5/f4.3	£59
Tokina 70-210mm f4/f5.6	£40
Tokina 80-200mm f4 lens	£45
Vivitar 200mm f3.5 OM Fit Lens	£39
Vivitar 28-200mm f3.5/f5.3	£79
Vivitar 28-85mm f3.5 f4.5	£50
Vivitar 28-90mm f2.8/f3.5 Series 1	£49
Vivitar 28mm f2.8 OM fit	£39
Vivitar 55mm f2.8 Macro	£79
Vivitar 70-150mm f3.8	£39
Vivitar 70-150mm f3.8	£39
with 2x converter	£49
Vivitar 70-210mm f4.5/f5.6 Macro	£49
Vivitar 80-200mm f4.5 OM fit	£45
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Chinon 35-100mm f3.5-4.3 (Marked)	£25
Chinon 35-80mm f3.5 f4.5	£39
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Chinon 35-80mm f4 f5.6 PK	£39
Chinon 75-150mm f3.9 PKM	£39
Chinon 75-200mm f4/f4.8	£45
Clubman 28mm f2.8 PKM	£20
Clubman 80-200mm f4.5/f5.6	£45
Clubman 80-200mm f4.5/f5.6	£39
Cobra 2x Teleconverter	£20
Cosina 80-200mm f4.5 PKA	£29
Cosinon 135mm f2.8 PK Lens	£24
Cosinon Z 80-200mm f4.5 PKM	£35
Hanimex 135mm f2.8 PK Fit	£19
Hanimex 200mm f3.3 PK fit	£49
Hanimex 80-200mm f4.5 PK	£49
Hoya 75-150mm f3.8 PKM	£39
Hoya 75-205mm Macro PK	£45
King 2x Auto Converter PK	£20
Kiron 80-200mm f4 PK Fit Lens	£39
Mackinon 80-200mm f4.5 PK	£30
Makina 135mm f2.8 PKM	£39
Makina 28-80mm f3.5/f4.5	£69
Makina 75-150mm f4.5 Macro	£40
Marexar 80-200mm f4.5 PK fit	£139
Mirage 100-200mm f4.5 PK	£39
Miranda 35-135mm f3.5/f4.5	£49
Miranda 70-210mm f4 Macro	£30
Miranda 70-210mm f4 PK fit	£39
Ozeck II 2X Converter	£20
Pentax 200mm f4 SMC PKM	£49
Pentax 24-50mm f4 PK Lens	£89
Pentax 28-105mm f4-f5.6 SMC FA	£99
Autofocus Power Zoom Lens	£99
Pentax 28-80mm f3.5-4.5 PKA	£70
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Pentax 2X L Converter + Case	£169
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Pentax 35-70mm f3.5/f4.5 PKA	£59
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### MINOLTA MD

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Minolta 28-70mm f3.5/f4.8	£59
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Minolta 70-210mm f4 MD	£45
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Minolta MD 50mm f3.5 Macro lens	£199
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Mitakon 28mm f2.8	£19
PZ 80-200mm f4.5	£39
Sigma 28mm f2.8 MD Fit Lens	£39
Sigma 70-210mm f4-f5.6 UC	£49
Sigma 70-210mm f4-f5.6	£79
Sigma 70-250mm f3.5-4.5	£59
Sigma 75-300mm f4.5 f5.6	£59
Soligor 135mm f2.8	£29
Soligor 135mm f3.5 Preset	£19
Soligor 350mm f5.6 Preset	£59
Soligor 90-230mm f4.5 SRT	£49
Sun 85-210mm f3.8	£49
Super Ozeck 80-200mm f5.5	£49
Tamron 200mm f3.5 SRT	£39
Tamron 28mm f2.5 Inc Mount	£49
Tamron 28mm f2.8 MKI SRT Fit	£39
Tamron 70-210mm f2.8	£69
Teleplus 2x Macro Converter	£40
Tokina 100-300mm f5.6	£79
Tokina 135mm f2.8 MD Fit Lens	£29
Tokina 28-70mm f3.5/f4.5	£30
Tokina 28-85mm f3.5/f4.5 ATX	£79
Tokina 28mm f2.8 MD Fit Lens	£49
Tokina 35-200mm f4 f5.6 SD	£89
Tokina 50-250mm f4-5.6	£139
Tokina 70-210mm f4-5.6	£89
Tokina 70-210mm f4.5	£89
Tokina 80-200mm f4.5 + Doubler	£89
Tokina 80-200mm f4.5-5.6	£89
Unitor 28mm f2.8 SRT Fit Lens	£19
Vivitar 135mm f2.8 Minolta Fit	£49

### MINOLTA MD

Minolta 135mm f2.8 MC SRT	£59
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Minolta 135mm f2.8 MD	£69
Minolta 135mm f2.8 MC Lens	£49
Minolta 135mm f3.5 Rokkor QD	£25
Diaphragm Slow	£25
Minolta 135mm f3.5 QD SRT	£45
Minolta 135mm f4 TC Preset	£29
Minolta 200mm f4 MDRokkor	£59/£69
Minolta 200mm f4.5 Rokkor PE	£40
Minolta 200mm f4.5 Rokkor PE	£49
Minolta 28-70mm f3.5/f4.8	£59
Minolta 28mm f3.5 MC W	£89
Minolta 28mm f3.5 MD	£65
Minolta 35-70mm f3.5 MD	£99
Minolta 50mm f1.4 MD Lens	£89
Minolta 50mm f1.7 Rokkor MC	£49
Minolta 70-210mm f4 MD	£45
Minolta 75-200mm f4.5	£69
Minolta MD 50mm f3.5 Macro lens	£199
with 1-1 MD Tube - Rare	£199
Mitakon 28mm f2.8	£19
PZ 80-200mm f4.5	£39
Sigma 28mm f2.8 MD Fit Lens	£39
Sigma 70-210mm f4-f5.6 UC	£49
Sigma 70-210mm f4-f5.6	£79
Sigma 70-250mm f3.5-4.5	£59
Sigma 75-300mm f4.5 f5.6	£59
Soligor 135mm f2.8	£29
Soligor 135mm f3.5 Preset	£19
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Soligor 90-230mm f4.5 SRT	£49
Sun 85-210mm f3.8	£49
Super Ozeck 80-200mm f5.5	£49
Tamron 200mm f3.5 SRT	£39
Tamron 28mm f2.5 Inc Mount	£49
Tamron 28mm f2.8 MKI SRT Fit	£39
Tamron 70-210mm f2.8	£69
Teleplus 2x Macro Converter	£40
Tokina 100-300mm f5.6	£79
Tokina 135mm f2.8 MD Fit Lens	£29
Tokina 28-70mm f3.5/f4.5	£30
Tokina 28-85mm f3.5/f4.5 ATX	£79
Tokina 28mm f2.8 MD Fit Lens	£49
Tokina 35-200mm f4 f5.6 SD	£89
Tokina 50-250mm f4-5.6	£139
Tokina 70-210mm f4-5.6	£89
Tokina 70-210mm f4.5	£89
Tokina 80-200mm f4.5 + Doubler	£89
Tokina 80-200mm f4.5-5.6	£89
Unitor 28mm f2.8 SRT Fit Lens	£19
Vivitar 135mm f2.8 Minolta Fit	£49

### TAMRON

Tamron 135mm f2.8 Adaptail	£49
Tamron 28mm f2.5 Adaptail	£39
Tamron 28mm f2.5 Adaptail	£59
Tamron 2X SP BBAR MC	£39
Tamron 2X SP Teleconverter	£39
Tamron 35-135mm f3.5/f4.2 SP	£99
Tamron 35-80mm f2.8/f3.8 Lens	£59
Tamron 500mm f8 Lens	£155
Tamron 70-150mm f3.5 lens	£59
Tamron 70-150mm f3.5 lens	£99
Tamron 70-210mm f3.5 / f4.5 SP	£149
Lens + 2X SP Teleconverter w	£149
Tamron 70-210mm f3.8 Lens	£99
Tamron 70-210mm f4/f5.6 Lens	£55
Tamron 70-220mm f3.8	£49
Tamron 75-250mm f3.8 f4.5	£99
Tamron 80-210mm f3.8/f4	£89
Tamron 80-210mm f3.8/f4	£59
Tamron 80-210mm f3.8/f4 CF	£39
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Canon 135mm f2.5 Breechlock	£149
Canon 135mm f2.8 FD	£55/£99
Canon 135mm f3.5 FD	£49
Canon 135mm f3.5 FL lens	£45
Canon 200mm f4 Breechlock	£129
Canon 200mm f4 CFD Lens	£49/£99
Canon 200mm f4.5 FL Lens	£69
Canon 28-85mm f4 FD Macro	£199
Canon 28mm f2.8 FD Lens	£30/£59
Canon 2x Teleconverter Type A	£49
Canon 300mm f5.6 FD lens	£129
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Canon 35-70mm f3.5-f4.5 FD	£59
35-70mm f3.5/f4.5 AC for T80	£45
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Canon 35mm f3.5 Wide	£40
Canon 50mm f1.4 FD Lens	£99
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Canon 70-210mm f4 CFD Lens	£89
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Hoya 28mm f2.8 CFD Fit Lens	£29
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135mm f2.8 Greens Auto	£20
135mm f2.8 Hanimar Auto	£25
135mm f2.8 HC Cavenar Auto	£19
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135mm f2.8 Sunomar auto	£19
135mm f2.8 T-Mount Preset	£20
135mm f2.8 Tamron ES T	£29
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135mm f3.5 Fontron Preset	£20
135mm f3.5 Hanimar Autoscrew	£39
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1135mm f3.5 Prinzflex Auto	£29
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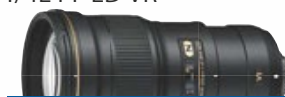
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35mm f/2.0 IS USM	<b>£449.00</b>	800mm f/5.6L IS USM	<b>£9,999.00</b>	EF-S 55-250mm f/4-5.6 IS STM	<b>£259.00</b>
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50mm f/1.2 L USM	<b>£1,146.00</b>	TSE 24mm f/3.5L II	<b>£1,479.00</b>	70-200mm f/2.8L IS II USM	<b>£1,699.00</b>
50mm f/1.4 USM	<b>£255.00</b>	TSE 45mm f/2.8	<b>£1,129.00</b>	70-200mm f/2.8L USM	<b>£1,019.00</b>
50mm f/1.8 II	<b>£88.00</b>	TSE 90mm f/2.8	<b>£1,124.00</b>	70-200mm f/4.0L IS USM	<b>£957.00</b>
50mm f/2.5 Macro	<b>£219.00</b>	8-15mm f/4L Fisheye USM	<b>£998.00</b>	70-200mm f/4.0L USM	<b>£495.00</b>
EF-S 60mm f/2.8 Macro	<b>£359.00</b>	EF-S 10-18mm IS STM	<b>£245.00</b>	70-300mm f/4.0-5.6 IS USM	<b>£379.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	EF-S 10-22mm f/3.5-4.5 USM	<b>£448.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,059.00</b>
85mm f/1.2L II USM	<b>£1,499.00</b>	EF 11-24mm f/4L USM	<b>£2,799.00</b>	70-300mm DO IS USM	<b>£1,119.00</b>
85mm f/1.8 USM	<b>£288.00</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£579.00</b>	75-300mm f/4.0-5.6 III	<b>£188.00</b>
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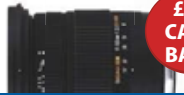
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28mm f/1.8 DG EX Macro	<b>£249.99</b>	10-20mm f/4-5.6 EX DC	<b>£329.00</b>
30mm f/1.4 DC HSM	<b>£369.00</b>	10-20mm f/3.5 EX DC HSM	<b>£389.00</b>
30mm f/2.8 DN	<b>£139.99</b>	12-24mm f/4.5-5.6 II DG HSM	<b>£575.00</b>
35mm f/1.4 DG HSM	<b>£639.99</b>	17-50mm f/2.8 DC OS HSM	<b>£299.00</b>
50mm f/1.4 EX DG HSM	<b>£319.00</b>	17-70mm f/2.8-4 Macro OS	<b>£329.00</b>
50mm f/2.8 Macro	<b>£179.99</b>	18-35mm f/1.8 DC HSM	<b>£624.99</b>
60mm f/2.8 DN	<b>£139.99</b>	18-200mm f/3.5-6.3 II DC OS	<b>£209.00</b>
70mm f/2.8 Macro	fr. <b>£309.99</b>	18-200mm f/3.5-6.3 OS HSM	<b>£269.00</b>
85mm f/1.4 EX DG HSM	<b>£649.00</b>	18-250mm Macro OS HSM	fr. <b>£264.99</b>

Prices updated DAILY!  
 See [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for details.

24-70mm f/2.8 IF EX DG	<b>£579.00</b>
24-105mm f/4 DG OS HSM	<b>£649.99</b>
50-150mm f/2.8 OS	<b>£739.00</b>
70-200mm f/2.8 OS	<b>£739.99</b>
70-300mm f/4.0-5.6 Macro	<b>£150.00</b>
70-300mm f/4.0-5.6 DG Macro	<b>£99.00</b>
70-300mm f/4.0-5.6 DG OS	<b>£199.00*</b>
120-300mm f/2.8 OS HSM S	<b>£2,699.00</b>
120-400mm f/4.5-5.6 DG OS	<b>£469.99*</b>
150-500mm f/5.0-6.3 DG OS	<b>£699.00</b>
200-500mm f/2.8 EX DG	<b>£12,699.99</b>
300-800mm f/5.6 EX DG HSM	<b>£5,498.00</b>
EX DG 1.4x APO	<b>£198.00</b>
EX DG 2x APO DG	<b>£232.00</b>
USB Dock	<b>£39.95</b>
Sigma Filters	from <b>£17.99</b>

Visit us in store & try these lenses out for yourself & receive expert advice

**Olympus E-M5 II** **Due Early March**

With the E-M5 II, you'll find a whole range of improvements including enhanced with enhanced 5-axis IS & impressive video capabilities.

Pre-order to receive one of the first in the UK, plus receive a **5½ year warranty** & **FREE** messenger bag!

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12.0 MEGA PIXELS 10.7x

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 Add the CSCH-118 full leather cover for just £74.00

**Panasonic FZ1000**

4K 16x

In stock at **£649.00** + **FREE** case & 5yr warranty  
**£50 cashback** if bought before 16.03.15. T&C's apply

**Panasonic GX7**

16 MEGA PIXELS

In stock from **£449.00** + **FREE** case  
**£50 cashback** if bought before 16.03.15. T&C's apply

**Panasonic GH4**

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In stock from **£1,149.00** + 5yr warranty  
**£100 cashback** if bought before 16.03.15. T&C's apply

**Olympus E-PL5**  
+ 14-42mm

16.1 MEGA PIXELS

In stock at only **£299.00**  
 See website for details  
 Add a spare BLS50 battery for just £47.00

**Olympus E-PL7**

16.1 MEGA PIXELS

Body Only + 14-42 EZ **£349.00** **£499.00**  
 Add a spare BLS50 battery for just £47.00

**OLYMPUS M. 4/3 LENSES**

9mm Fish-Eye Body Cap	<b>£79.00</b>
12mm f/2.0 Silver	<b>£556.00</b>
15mm f/8.0 Body Cap	<b>£59.00</b>
17mm f/1.8 Silver / Black	<b>£359.00</b>
17mm f/2.8 Silver	<b>£229.00</b>
25mm f/1.8 Silver / Black	<b>£319.00</b>
45mm f/1.8 Silver / Black	<b>£218.00</b>
60mm f/2.8 Macro	<b>£365.00</b>
75mm f/1.8 Silver / Black	<b>£709.00</b>
9-18mm f/4-5.6	<b>£479.00</b>
12-40mm f/2.8 Pro	<b>£799.00</b>
12-50mm f/3.5-6.3	from <b>£199.00</b>
14-150mm f/4.0-5.6 ED	<b>£489.00</b>
40-150mm f/4.0-5.6R	<b>£129.00</b>
14-42mm Black (Unboxed)	<b>£99.99</b>
14-42mm f/3.5-5.6 II R MFT	<b>£239.00</b>
40-150mm f/2.8 Pro MFT	See web
75-300mm f/4.8-6.7 ED II	<b>£389.00</b>

**Samsung NX1**

28 MEGA PIXELS 4K

In stock at only **£1,329.00**  
 Comes with 64GB SD Card & Samsung Case

**Galaxy Camera 2**

20 MEGA PIXELS

In stock at only **£229.00**  
 Available in black or white  
 See web for details

**Samsung NX3000**

24 MEGA PIXELS

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 Available in black or white  
 See web for details

**Olympus E-M10**

16.1 MEGA PIXELS HD

Body Only + 14-42 EZ **£489.00** **£599.00**  
 Consider the **LIMITED EDITION** kit at only **£649.00**

**Olympus E-M1**

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 Purchase the E-M1 before 31.03.15 & claim a **FREE GRIP!**

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With a powerful 16.3 MP sensor, intuitive control & wide array of advanced technology, this is a powerful tool.  
**In stock at only £698.00**

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**£100 cashback!**  
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**Epson Expression XP-760**

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 Add an Elephant 24XL Ink Multipack for just £69

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4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
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**SanDisk Ultra SDHC Class 6 30MB/s**

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**SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
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32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

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32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

**SanDisk Extreme Compact Flash 60MB/s**

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

**SanDisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
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**SanDisk Ultra MicroSDHC Class 10 30MB/s**

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

**SanDisk Cruzer Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

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16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

**Lexar Professional Compact Flash 800X, 120MB/s**

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

**Lexar Professional Dual Slot Reader SD & Compact Flash**

USB3.0 Reader 500MB/s	£25.99
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### DELKIN DEVICES

**Delkin Professional Compact Flash 500X, 75MB/s**

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH for Canon** £9.99

**NB-4L for Canon** £9.99

**NB-5L for Canon** £9.99

**NB-6L for Canon** £9.99

**NB-7L for Canon** £12.99

**NB-9L for Canon** £9.99

**NB-10L for Canon** £12.99

**NB-11L for Canon** £12.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

**LP-E12 for Canon** £12.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP95 for Fuji** £9.99

**NPW126 for Fuji** £17.99

**NP400 for Minolta** £12.99

**EN-EL1 for Nikon** £9.99

**EN-EL3E for Nikon** £14.99

**EN-EL5 for Nikon** £9.99

**EN-EL9 for Nikon** £12.99

**EN-EL10 for Nikon** £9.99

**EN-EL11 for Nikon** £9.99

**EN-EL12 for Nikon** £9.99

**EN-EL14 for Nikon** £19.99

**EN-EL15 for Nikon** £24.99

**EN-EL19 for Nikon** £12.99

**EN-EL20 for Nikon** £14.99

**EN-EL21 for Nikon** £14.99

**Li10B/12B for Olympus** £9.99

**Li40B/42B for Olympus** £9.99

**Li50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

**BLN-1 for Olympus** £24.99

**BLS-1 for Olympus** £12.99

**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**DMW-BCG10 for Panasonic** £19.99

**DMW-BCJ13 for Panasonic** £19.99

**DMW-BCK7 for Panasonic** £19.99

**DMW-BLB13 for Panasonic** £19.99

**DMW-BLE9 for Panasonic** £12.99

**DMW-BLF19 for Panasonic** £19.99

**DMW-BMB9 for Panasonic** £22.99

**D-Li50 for Pentax** £12.99

**D-Li90 for Pentax** £12.99

**D-Li109 for Pentax** £12.99

**SLM-1137D for Samsung** £9.99

**SLM-1674 for Samsung** £12.99

**BG-1 for Sony** £19.99

**BX-1 for Sony** £14.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

**For Canon 5DMkII:** £84.99

**For Canon 5DMkIII:** £84.99

**For Canon 7D:** £84.99

**For Canon 60D:** £84.99

**For Canon 550D:** £84.99

**For Canon 600D:** £84.99

**For Canon 650D:** £84.99

**For Canon 700D:** £84.99

**For Nikon D600:** £84.99

**For Nikon D800/D800E:** £84.99

**For Nikon D7000:** £84.99

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

### AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Recyco (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recyco (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

<b>KOOD</b> Slim Frame UV Filters	<b>Marumi DHG</b> Slim Frame Multicoated Clear Protection Filters	<b>Hoya HMC</b> Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
<b>KOOD</b> Slim Frame Circular Polarising Filters	<b>Marumi DHG</b> Slim Frame Multicoated UV Filters	<b>Hoya Pro-1 Digital</b> Slim Frame Multicoated UV Filters
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99		
82mm £34.99		
86mm £39.99		
<b>KOOD</b> Close Up Filter Sets (+1, +2 & +4)	<b>Marumi DHG</b> Slim Frame Multicoated Circular Polarising Filters	<b>Hoya Pro-1 Digital</b> Slim Frame Multicoated Circular Polarising Filters
52mm £26.99	52mm £31.99	52mm £52.99
58mm £34.99	58mm £35.99	58mm £60.99
	62mm £39.99	62mm £67.99
	67mm £44.99	67mm £75.99
	72mm £49.99	72mm £90.99
	77mm £54.99	77mm SPECIAL £79.99
	82mm £69.99	82mm £120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 <b>NEW</b>	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated <b>NEW</b>	£13.99
Standard Holder	£5.99	ND8 Hard Graduated <b>NEW</b>	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x6 or x8)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

<b>Bayonet-Fit Lens Hoods</b>	<b>Screw-Fit Lens Hoods</b>
A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.	
ES-62 Canon 50/1.8 £9.99	52mm Shaped Petal Hood £6.99
ES-71II Canon 50/1.4 £9.99	55mm Shaped Petal Hood £6.99
ET-60 Canon 75-300/4-5.6 £9.99	58mm Shaped Petal Hood £6.99
ET-65B Canon 70-300/4-5.6 £9.99	62mm Shaped Petal Hood £7.99
ET-67 Canon 100/2.8 Macro £9.99	67mm Shaped Petal Hood £7.99
ET-67B Canon 60/2.8 £9.99	72mm Shaped Petal Hood £9.99
EW-60C Canon 18-55 IS £7.99	46mm Rubber Hood £3.99
EW-73B Canon 17-85 IS £9.99	52mm Rubber Hood £3.99
EW-78BII Canon 28-135 IS £9.99	58mm Rubber Hood £4.99
EW-78D Canon 18-200 IS £9.99	62mm Rubber Hood £4.99
EW-78E Canon 15-85 IS £12.99	67mm Rubber Hood £4.99
EW-83E Canon 17-40/4.0 £12.99	72mm Rubber Hood £5.99
EW-83J Canon 17-55/2.8 £12.99	77mm Rubber Hood £5.99
HB-45 Nikon 18-55 VR £7.99	
SH-006 Sony 18-70/3.5-5.6 £9.99	

### Reversing Rings

£12.99
£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

£17.99
£49.99
£64.99

Canon, Nikon, Sony, Olympus and Pentax.

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X £49.99
1.0X-3.3X £64.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

**Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!**

### Reversing Rings

£12.99
£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

£17.99
£49.99
£64.99

Canon, Nikon, Sony, Olympus and Pentax.

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X £49.99
1.0X-3.3X £64.99

## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**  
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm  
RRP £160 **NOW £89.99**

**SBH100**  
Magnesium alloy ball head with twin adjust knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg  
RRP £90 **NOW £60.99**

**GH100**  
Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg  
RRP £150 **NOW £100.99**

**AltaPRO263AT+SBH100**  
RRP £250 **NOW £129.99**

**AltaPRO263AT+GH100**  
RRP £310 **NOW £159.99**

### Manfrotto

**Manfrotto 055XPROB**  
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm  
RRP £175 **NOW £129.99**

**804RC2**  
Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg  
RRP £76 **NOW £55.99**

**496RC2**  
Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg  
RRP £76 **NOW £55.99**

**055XPROB + 804RC2**  
RRP £251 **NOW £169.99**

**055XPROB + 496RC2**  
RRP £251 **NOW £169.99**

**MM294A4**  
Aluminium 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.60kg  
Load: 5.0kg  
RRP £45 **NOW £34.99**

**MM294C4**  
Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg  
RRP £75 **NOW £59.99**

### hähnel

**Triad 30 Lite**  
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm  
RRP £65 **NOW £39.99**

**Triad 40 Lite £49.99**  
Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

**Triad 60 Lite**  
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55 F2.8 N .....£79/99  
55-110 F4.5 .....£199/299  
105-210 F4.5 ULD C .....£179  
150 F2.8 A .....£249  
150 F3.5 N .....£79  
210 F4 N M- .....£79  
Ext Tube 1, 2, 3S each£229  
Teleplus 2x converter .....£49  
Vivitar 2x converter .....£39  
FE401 AE prism box £179  
AE prism 645 Super .....£99  
Plain prism (645 Super) £39  
WLF 645N/1000S/J .....£49  
Polaroid Back HP401. £29  
Polaroid back .....£29  
120 Insert .....£20  
HA401 120 RFH Box. £49  
120 Back .....£39  
Winder .....£79  
645 winder WG401. £99  
Min 5200i .....£29  
Min 5400HS .....£69  
Min 5600HD M- .....£129  
Min 1200 Ringflash. £69  
C330 S B/O + WLF .....£139  
C330 S B/O + WLF .....£199  
C330 F Body + WLF .....£149  
55 F4.5 .....£199  
65 F3.5 box late .....£199  
65 F3.5 serviced .....£149  
80 F2.8 late serviced £139  
180 F4.5 .....£149  
250 F4.5 late serviced£249  
250 F4.5 early serviced. £179  
Paramender .....£49  
**MAMIYA 7 RF 6x7 USED**  
43 F4.5 + VF box .....£899  
50 F4.5 L + VF .....£699  
150 F4.5 M .....£399  
210 F8 + VF box M- £499  
Panoramic kit .....£49  
**MAMIYA RB 6x7 USED**  
Pro SD + 127 KL  
+ RFH + WLF .....£549  
Pro SD comp M- .....£649  
Pro S body .....£149  
Pro S body scruffy .....£99  
Prism early .....£69

WLF .....£79  
120 645V back .....£99  
90 F3.5 KL .....£249  
127 F3.5 KL .....£299  
180 F4.5 C .....£99  
250 F4.5 KL M- box. £249  
Ext tube 2 .....£49  
**MAMIYA RZ 6x7 USED**  
RZ Pro body .....£149  
50 F4.5 W .....£199/299  
65 F4 box M .....£399  
90 F3.5 W M- box .....£299  
127 F3.5 box .....£299  
180 F4.5 W box .....£199  
No 2 ext tube .....£49  
WLF .....£79  
AE prism early .....£79  
Pro shade .....£49  
**MINOLTA/SONY DIGITAL USED**  
Sony RX100 MKII box .....£329  
Sony A900 body .....£699  
Sony A700 body box £249  
Sony A200 body .....£139  
Sony A100 body .....£99  
Sony A300 body .....£99  
Sony VGB30AM .....£79  
Sony VGC70AM .....£139  
Sony HX300 box .....£199  
Sony HVL56AM flash £229  
**SONY NEX USED**  
NEX7 body M- box .....£379  
NEX 6 body box .....£249  
NEX 5 + 18-55 + 16 .....£249  
NEX 5 body .....£199  
**MINOLTA/SONY AF USED**  
Dynax 700Si + VC700 £69  
700Si body .....£49  
7xii body .....£49  
Dynax 5 body .....£39  
505Si Super .....£25  
300Si body .....£19  
17-35 F2.8/4 .....£249  
20-35 F3.5/4.5 M- box. £249  
24-50 F4 .....£149  
24-105 F3.5/4.5 AFD box. £179  
28-85 F3.5/4.5 .....£129  
35-70 F4 .....£39  
35-70 F3.5/4.5 .....£25  
35-80 f4/5.6 .....£225  
35-105 F3.5/4.5 .....£99  
50 F1.7 .....£79  
50 F2.8 macro .....£179  
75-300 F4.5/5.6 .....£79  
85 F1.4 G box .....£649  
100-300 F4.5/5.6  
APO D .....£219  
100-300 F4.5/5.6 .....£129  
500 F8 box .....£369  
VC9 grip .....£149  
RC1000S/L cord .....£15  
**SONY LENSES USED**  
16-105 F3.5/5.6 DT M- £319  
18-55 F3.5/5.6 SAM .....£39  
18-70 F3.5/5.6 DT .....£49  
18-200 F3.5/6.3 DT .....£199  
24-70 F2.8 ZE SSM .....£1099  
50 F1.8 DT .....£199  
70-200 F2.8 G box .....£1199  
**SIGMA MIN/SONY AF USED**  
28-135 F3.8/5.6 .....£79  
50 F1.4 .....£149  
50 F2.8 EX DG mac. £149  
55-200 F4/5.6 .....£69  
70-300 F4/5.6 DG OS £189  
80-400 F4/5.6 .....£59  
150-500 F5/6.3 DG OS. £499  
170-500 F5/6.3 .....£399  
600 F8 .....£299  
1.4x EX DG conv .....£149  
2x EX conv .....£99  
TAM 10-24 F3.5/4.5 DIII £279  
TAM 18-250 F3.5/6.3 DIII £179  
TAM 70-300 F4/5.6 Di £89  
Teleplus 1.4x conv .....£69  
Teleplus 2x conv .....£79  
Kenko 1.4x Pro 300DG .....£149  
VC600 (600Si) .....£29  
Min 350Xi .....£20  
Min 3600HSD .....£49  
Min 5200i .....£29  
Min 5400HS .....£69  
Min 5600HD M- .....£129  
Min 1200 Ringflash. £69  
**NIKON DIGITAL AF USED**  
D4 body box .....£2999  
Df body M- box .....£1549  
D3s body .....£POA  
D3 body box .....£999/1299  
D2XS body .....£449  
D2X body .....£299  
D800 body .....£1299/1399  
D700 body box. £499/849  
D600 b/o box serviced £799  
D300s body .....£399/499  
D300 body box .....£299  
D200 body .....£139  
D7000 body box .....£369  
D5100 body .....£249  
D3100 body .....£149  
D90 body .....£199  
MBD-11 .....£139  
MBD-14 M- box .....£169  
MBD-80 .....£49  
MBD-200 .....£39  
Coolpix P6000 compact .....£99

Coolpix P510 compact .....£79  
Coolpix P500 compact .....£69  
**NIKON AF USED**  
F5 body .....£199/299  
F4s body .....£179  
F4 body .....£149  
F100 + MB-15 .....£149  
F100 body .....£149  
F90x body .....£79  
F801 body .....£49  
F50/F55 body each .....£29  
F65/F601 body each .....£29  
10-24 F3.5/4.5 AFS DX .....£549  
12-24 F4 DX .....£499  
16-35 F4 AFS VR .....£749  
16-85 F3.5/5.6 AFS VR. £329  
17-55 F2.8 AFS DX .....£469  
18-35 F3.5/4.5 AFD .....£199  
18-55 F3.5/5.6 VR .....£99  
18-70 F3.5/6.3 VR .....£119  
18-105 F3.5/5.6 AFS VR. £149  
18-135 F3.5/5.6 AFS .....£149  
18-200 F3.5/5.6 AFS VR .....£379  
18-200 F3.5/5.6 AFS VR .....£299  
24-120 F3.5/5.6 VR .....£199  
24 F2.8 AFD .....£299  
24-50 F3.5/4.5 AF .....£129  
24-70 F2.8 M- box .....£1099  
24-85 F3.5/4.5 AF G .....£199  
24-120 F3.5/5.6 VR .....£199  
28 F1.8 AFS G M- .....£399  
28-80 F3.5/5.6 AFD box. £69  
28-300 F3.5/5.6 VR M- £579  
35 F1.8 AFS DX M- box £119  
35 F2 AFD box .....£189  
35 F2 AF .....£149  
35-80 F4/5.6 AFD .....£49  
40 F2.8 AFS DX M- .....£149  
50 F1.4 AFS G .....£229  
50 F1.4 AFD .....£179  
50 F1.8 AFS G box .....£139  
50 F1.8 AFD box .....£79  
50 F1.8 AF .....£69  
58 F1.4 AFS M- box .....£999  
55-200 F4/5.6 AFS VR. £99  
55-300 F4.5/5.6  
AFS VR DX .....£199  
60 F2.8 AFS M- box .....£299  
70-200 F2.8 VR .....£1279  
70-200 F2.8 VR .....£799  
70-200 F2.8 VR .....£799  
70-200 F4 AFS VR .....£849  
70-300 F4.5/5.6 AFS VR. £319  
70-300 F4.5/5.6 AFD. £99  
80-200 F2.8 AFS .....£699  
80-200 F2.8 AFD N M- £579  
80-400 F4.5/5.6 VR .....£599  
85 F1.4 AFD box .....£699  
105 F2 DC box .....£649  
105 F2.8 VR M- .....£539  
200 F2 AFS VR .....£2299  
200-400 F4 AFS VR .....£4199  
200-400 F4 AFS VR M- £2999  
300 F2.8 AFS VR .....£3499  
300 F2.8 AFS VR .....£2999  
300 F4 AFS .....£749  
400 F2.8 EFL VR  
Mint box .....£9499  
500 F4 AFS VR .....£4999  
600 F4 AFS VR .....£6299  
TC14EII .....£269  
TC17EII box .....£249  
TC20EIII .....£339  
TC20E box .....£149  
Kenko MC7 .....£69  
**SIGMA NAF USED**  
18-35 F1.8 DC HSM A M- £479  
18-200 F3.5/6.3 DC box. £139  
24-70 F2.8 EX .....£249  
30 F1.4 EX DC .....£139  
50 F1.4 EX Mint .....£239  
50 F2.8 EX DG .....£139  
70-200 F2.8 EX DG OS. £599  
70-300 F4/5.6 mac DG .....£99  
80-400 F4/5.6 APO DG £399  
105 F2.8 EX .....£239  
120-300 F2.8 EX DG £849  
150 F2.8 EX DG box .....£399  
150-500 F5.6/6.3 DG OS £499  
300 F2.8 EX DG .....£1349  
1.4x EX DG M- .....£139  
1.4x EX conv .....£99  
2x EX DG conv .....£159  
**TAMRON NAF USED**  
17-50 F2.8 XR Di .....£199  
18-250 F3.5/6.3 DIII box £179  
24-135 F3.5/5.6 box .....£119  
60 F2 Di M- box .....£249  
90 F2.8 Di box .....£249/299  
90 F2.8 .....£199  
TOK 11-16 F2.8 ATX Pro £349  
TOK 16-50 F2.8 ATX Pro £349  
TOK 80-400 F4.5/5.6 ATX. £249  
**FLASH / ACCESSORIES USED**  
SB-24 .....£49 SB-25 .....£49  
SB-29 .....£79 SB-80DX. £79  
SB-600 .....£149  
SB-800 .....£179  
SB-900 .....£269  
SB-910 .....£279  
SB-R200 box .....£149  
SD-8 box .....£49  
SD-8A batt pack .....£79  
DR-6 angle finder .....£149  
DR-3 angle finder .....£69  
MB-21 (fits F4) .....£15

MB-23 (fits F4) .....£79  
MB-40 (fits F6) .....£99  
MC-30 remote .....£39  
MF-23 (date back F4) .....£79  
**NIKON MF USED**  
F2 + DP-1 blk .....£199  
F3HP body .....£249  
F3 body .....£99/199  
FE-2 body chr .....£179  
FM2n body chr .....£179  
FM2n body blk .....£199/299  
FM body .....£79  
FG or FG20 body ea .....£49  
EM body .....£29  
20 F3.5 AI .....£149  
24 F2 AIS .....£339  
24 F2.8 AI early .....£139  
28 F2.8 AIS .....£139  
28 F3.5 AI .....£99  
35 F2.8 PC .....£199  
35-70 F3.3/4.5 AIS .....£99  
35-105 F3.5/4.5 AIS. £119  
36-72 F3.5 E .....£49  
43-86 F3.5 AI .....£49  
50 F1.4 AIS .....£199  
50 F1.8 AIS .....£89  
50 F1.8 AIS pancake £139  
50 F1.8 E .....£59  
55 F2.8 AIS .....£149  
55 F3.5 AI .....£89  
80-200 F4.5 AI .....£99  
105 F2.5 AIS .....£119  
135 F2.8 AIS .....£149  
135 F2.8 E .....£99  
180 F2.8 AIS ED .....£399  
200 F4 AIS .....£149  
200 F4 AI .....£99  
300 F4.5 AI ED .....£169  
300 F4.5 AIS .....£219  
TC14A. £129 TC16A. £79  
TC200 .....£49  
DE-3 fits f3 box .....£129  
SC-17 TTL lead .....£25  
SC-29 TTL lead .....£39  
DW-4 6x mag find fit F3 .....£99  
PB-6 bellows .....£169  
PK-13 ext tube .....£29  
PK-12 ext tube .....£29  
PN-11 tube .....£69  
**OLYMPUS DIGITAL USED**  
E1 + 14-42 .....£149  
E500 body .....£69  
E300 body .....£69  
11-22 F2.8/3.5 M- .....£469  
14-42 F3.5/5.6 .....£49  
14-45 F3.5/5.6 .....£99  
14-50 F3.8/5.6 .....£199  
35 F3.5 .....£99  
40-150 F3.5/4.5 .....£39  
40-150 F4/5.6 .....£39  
50 F2 ED macro .....£299  
50-200 F2.8/3.5 ED .....£399  
70-300 F4/5.6 box .....£239  
75-300 F4.8/6.7 MKII £299  
25mm ext tube .....£79  
Sigma 30 F1.4 DC HSM £179  
FL-50 flash .....£199  
**OLYMPUS PEN USED**  
Pen E-PM1 + 14-42 M- £149  
Pen E-PM1 body .....£99  
12-40 F2.8 Pro M- .....£639  
17 F2.8 .....£129  
45 F1.8 .....£149  
75-300 F4.8/6.7 II .....£299  
Pen VF2 .....£129  
HLD7 grip M- .....£119  
MM3 adapter .....£99  
**OLYMPUS MF OM USED**  
OM-2SP body .....£149  
OM-2n body chr M- .....£219  
OM-2n body chrome. £169  
OM-2n body black .....£149  
OM-2 chr body .....£129  
OM-1N body chr/blk .....£129  
OM-1 body chrome .....£129  
OM-4 Ti body champ £249  
OM-4 Ti body blk .....£249  
OM-4 body blk .....£139  
OM-40P body .....£49  
OM-10 body chrome. £49  
24 F2.8 .....£169  
28 F2.8 .....£49 28 F3.5 £34  
28 F4 .....£99  
35 F2 .....£149  
35 F2.8 shift .....£299  
35-70 F3.5/4.5 .....£79  
35-70 F4 .....£79  
35-105 F3.5/4.5 .....£79  
50 F1.8 .....£229  
50 F3.5 macro .....£89  
75-150 F4 box .....£49  
100 F2.8 .....£129  
135 F2.8 .....£99  
180 F2.8 .....£299  
200 F5 .....£59  
300 F4.5 box .....£199  
Sigma 500 F7.2 .....£149  
F280 flash .....£49  
T32 flash .....£29  
Olympus Auto bellows  
+ slide copier M- .....£99  
Man ext tube 7 .....£15  
Man ext tube 14 .....£15  
Man ext tube 25 .....£15

Auto ext tube 14 .....£29  
Auto ext tube 25 .....£29  
**PANASONIC DIGITAL USED**  
LX3 box .....£119  
GH2 body .....£219  
G3 body blk .....£129  
G2 body .....£79  
G1 body .....£69  
GX1 body sil/blk box £169  
GF1 body blk box .....£79  
GF2 body .....£69  
14 F2.5 .....£139  
14-42 F3.5/5.6 PZ blk. £199  
14-42 F3.5/5.6 .....£79  
14-45 F3.5/5.6 .....£149  
14-140 F4/5.8 .....£319  
20 F1.7 MKII M- box £229  
25 F1.4 Mint box .....£349  
45-150 F4/5.6 .....£169  
45-200 F4/5.6 box .....£199  
100-300 F4/5.6 .....£349  
LVF2 Viewfinder .....£139  
LVF1 Viewfinder .....£69  
FZ200 .....£199  
**PENTAX DIGITAL AF USED**  
K5D body box .....£299  
K20D body .....£149  
K10D body .....£99  
DBG2 grip .....£69  
**PENTAX 35mm AF USED**  
16-50 F2.8 Mint box. £549  
17-70 F4 SDM M- box £349  
18-55 F3.5/5.6 .....£29  
20-35 f4 box .....£329  
21 F3.2 AL Limited .....£299  
28-70 F4 AL .....£59  
28-80 F3.5/5.6 .....£49  
28-90 F3.5/5.6 FA .....£69  
31 F1.8 Limited M- box. £599  
35 F2.8 Limited .....£299  
35-80 f4/5.6 .....£29  
40 F2.8 Limited M- .....£249  
43 F1.9 Limited M- box. £399  
50-135 F2.8 SDM Mint. £549  
50-135 F2.8 SDM M- box £449  
50-200 F4.5/5.6 WR .....£99  
55-300 F4.5/5.6 ED box £229  
70 F2.8 Limited .....£349  
70-200 F4/5.6 .....£69  
70-300 F4/5.6 .....£79  
77 F1.8 Limited silv .....£599  
80-200 F4.7/5.6 .....£49  
**SIGMA PKAF USED**  
8 F4 EX M- box .....£199  
10-20 f4/5.6 EX DC .....£279  
12-24 F4/5.6 EX DG Mint. £499  
18-250 F3.5/6.3 OS DC. £199  
105 F2.8 EX DG M- box. £329  
TAM 17-50 F2.8 XR Di. £199  
**PENTAX 35mm MF USED**  
LX body late .....£249  
LX + FA1W prism .....£299  
LX + FA1W prism .....£199  
K1000 body chr .....£79  
P30T body .....£59  
P30N body .....£59  
17 F4 Fisheye M- .....£399  
28 F2.8 .....£59  
28-80 F3.5/4.5 .....£49  
35-70 F2.8 .....£149  
45-125 F4/4.5 .....£129  
50 F1.4 .....£99  
50 F1.7 PKA .....£59  
50 F4 macro .....£79  
55 F1.8 .....£49  
100 F4 macro .....£79  
135 F3.5 .....£39  
400-600 F8/12 .....£249  
Ext tube set .....£69  
Auto bellows box .....£99  
FB1 + FC1 LX V/F .....£119  
Rear converter A 2x .....£79  
Rear converter T62 .....£69  
Angle finder K1000 .....£49  
**PENTAX 645AF USED**  
645N body .....£399  
120 insert .....£49  
**PENTAX 645MF USED**  
645 + 75 F2.8 .....£249  
55 F2.8 .....£249  
150 F3.5 EX++ .....£149  
200 F4 .....£149  
2x converter .....£179  
120 Insert M- box .....£49  
**PENTAX 67 USED**  
45 F4 .....£249  
165 F





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18mm F2.8 XF R Fujl	E++ /Mint- £219 - £239
23mm F1.4 XF R Fujl	Mint- £549
27mm F2.8 XF Fujl	Unused £279
35mm F1.4 XF R Fujl	E++ £279
50-230mm F4.5-6.7 OIS XC Fujl	E++ /Mint- £159 - £199
Samyang 500mm F8 MC Reflex Samyang	E++ £99

## 4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko Olympus	E++ £789
Olympus 11-22mm F2.8-3.5 Zuiko Olympus	E++ /Mint- £279 - £349
Panasonic 14-150mm F3.5-5.6 Asph Panasonic	E++ £749
Olympus 14-35mm F2.8 SWD Olympus	Mint- £1,149
Olympus 14-55mm F3.5-5.6 Zuiko Olympus	E++ £429
Olympus 14-54mm F2.8-3.5 Zuiko Olympus	E++ £159 - £249
Olympus 150mm F2 Zuiko Olympus	Mint- £1,289
Panasonic 25mm F1.4 Summilux D Panasonic	E++ /Mint- £349 - £450
Olympus 25mm F2.8 Zuiko Olympus	E++ £139
Olympus 35-100mm F2.8 Zuiko Olympus	E++ /Mint- £1,099 - £1,149
Olympus 35mm F3.5 Macro Zuiko Olympus	E++ /E++ £109 - £129
Olympus 40-150mm F3.5-4.5 Zuiko Olympus	E++ £59
Olympus 40-150mm F4-5.6 ED Zuiko Olympus	E++ £429
Olympus 50-200mm F2.8-3.5 ED Olympus	E++ £59 - £69
Olympus 50-200mm F2.8-3.5 SWD Olympus	E++ £549
Olympus 50-200mm F2.8-3.5 Zuiko Olympus	E++ /E++ £389 - £429
Olympus 50-250mm F2.8 ED Zuiko Olympus	E++ £2,499
Olympus 70-300mm F4-5.6 ED Zuiko Olympus	E++ £189 - £199
Olympus EC-14 Tele Converter Olympus	Mint- £189

## Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario Panasonic	E++ £649
Panasonic 12-32mm F3.5-5.6 OIS G Panasonic	E++ £179
Panasonic 12-35mm F2.8 G Vario OIS Panasonic	E++ £539 - £629
Olympus 12-50mm F3.5-6.3 M Zuiko Olympus	E++ /Mint- £139 - £159
Panasonic 12.5mm F12 G 3d Panasonic	Mint- £119
Panasonic 14-140mm F4-5.8 OIS HD Panasonic	E++ £289
Panasonic 14-42mm F3.5-5.6 Asph OIS Panasonic	E++ £69 - £79
Olympus 14-42mm F3.5-5.6 M Zuiko ED Olympus	E++ /Mint £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario Panasonic	E++ /E++ £79 - £119
Panasonic 14mm F2.5 Asph Panasonic	E++ /E++ £119
Panasonic 17mm F2.8 M Zuiko - Black Olympus	Mint- £99
Olympus 17mm F2.8 M Zuiko - Silver Olympus	E++ £89
Panasonic 20mm F1.7 G Pancake Panasonic	E++ £179 - £199
Voigtlander 25mm F0.95 Nokton Voigtlander	E++ £489
Panasonic 25mm F1.4 DG Summilux Panasonic	E++ £289
Olympus 25mm F1.8 M Zuiko - Silver Olympus	Mint- £249
Olympus 40-150mm F4-5.6 ED M Zuiko Olympus	E++ /Mint- £89 - £99
Olympus 40-150mm F4-5.6 R ED M Zuiko Olympus	Mint- £99
Panasonic 45-150mm F4-5.6 Asph OIS Panasonic	Mint- £159
Panasonic 45-200mm F4-5.6 OIS Panasonic	E++ £159
Olympus 45mm F1.8 M Zuiko Olympus	Mint- £149
Panasonic 45mm F2.8 DG Asph Macro Panasonic	Mint- £99
Olympus 60mm F2.8 ED Macro Olympus	E++ £279
Olympus 75-300mm F4-6.7 ED II M Zuiko Olympus	Mint- £309

## Sony NEX Lenses

16-50mm F3.5-5.6 PZ OSS Sony	E++ /E++ £75 - £95
18-55mm F3.5-5.6 OSS Sony	E++ /Mint- £59 - £79
24mm F1.8 Sony	E++ £449
28-70mm F3.5-5.6 FE OSS Sony	E++ /Mint- £189 - £199
55-210mm F4.5-6.3 OSS Sony	E++ £149
<b>Bronica ETRS/S1</b>	E++ £79
ETR/S Body Only Bronica	E++ £79
30mm F3.5 PE Fisheye Bronica	E++ £699 - £749
40mm F4 Bronica	As Seen /E++ £79 - £129
45-90mm F4.5-6.3 PE Bronica	E++ £399 - £449
70-140mm F4.5 PE Schneider	E++ £599
100mm F4.5 Macro Bronica	E++ £169
150mm F3.5 E Bronica	As Seen /E++ £39 - £109
200mm F3.5 PE Bronica	As Seen /E++ £99 - £139
200mm F3.5 Bronica	As /Unused £119 - £129
250mm F5.6 Bronica	E++ £129
250mm F5.6 E Bronica	As Seen E++ £79 - £159
500mm F8 E Bronica	E++ £399
2x Converter E Bronica	E++ £59
120 E Mag Bronica	E++ £45
Polaroid Mag E Bronica	E++ /E++ £25 - £59
Extension Tube E14 Bronica	E++ /Unused £39 - £89
Extension Tube E42 Bronica	E++ £39
Motorwinder E Bronica	E++ /E++ £49 - £85
Motorwinder Bronica	E++ £75
Pro Shade E Bronica	E++ £25

## Bronica RF645

45mm F4 RF + Finder Bronica	E++ /Mint- £329
62mm Polariser Finder Bronica	E++ £299
RF20 Speedlite Bronica	E++ £149

## Bronica SQA/A/B

75-150mm F4.5 PS Bronica	E++ £399
80mm F2.8 S Bronica	E++ £99
140-280mm F4.5 PS Bronica	E++ £1,199
150mm F4 PS Bronica	Exc /E++ £99 - £119
200mm F4.5 S Bronica	E++ £399
500mm F8 S Bronica	E++ £299
2x Teleconverter PS Bronica	E++ £89 - £99
AE Prism Finder S Bronica	E++ £89
ME Prism Finder S Bronica	E++ £79
Proshade S Bronica	E++ £25
Polaroid Mag S Bronica	E++ £25
SQA 220J Mag Bronica	E++ £75

## Canon EOS

EOS 1 + EI Booster Canon	E++ £129 - £149
EOS 1 + BP-E1 Grip Canon	As Seen £89
EOS 1 Body Only Canon	Exc /E++ £59 - £149
EOS 3 + E2 Booster Canon	E++ £149
EOS 3 Body Only Canon	As Seen /E++ £79 - £119
EOS 30 + 28-90mm Canon	E++ £79

EOS 30 + BP300 Grip Canon	E++ £69
EOS 30 Body Only Canon	E++ /E++ £69 - £119
EOS 30E Body Only Canon	As Seen £39
EOS 5 + V610 Grip Canon	E++ £49
EOS 5 QD Body Only Canon	Unused £65
EOS 50E + BP500 Grip Canon	As Seen /E++ £39 - £69
EOS 50E Body Only Canon	E++ £49
EOS 100 + 18-90mm Canon	E++ £129
EOS 300 + 28-90mm Canon	E++ £35
EOS 600 + 28-70mm Canon	E++ £59
EOS RT Body Only Canon	Unused £149
10-22mm F3.5-4.5 EFS Canon	Mint- £349
14mm F2.8 L USM Canon	Exc £699
14mm F2.8 L USM II Canon	E++ £1,349
15mm F2.8 EF Fisheye Canon	E++ £429
16-35mm F2.8 L USM MkII Canon	E++ /E++ £779 - £799

17mm F4.0 L TSE Canon	Mint- £1,389
17-40mm F4 L USM Canon	E++ /E++ £399 - £449
17-55mm F2.8 EFS USM Canon	E++ £429
17-85mm F4-5.6 IS USM Canon	E++ /E++ £129 - £159
18-55mm F3.5-5.6 EFS II Canon	E++ £59
18-55mm F3.5-5.6 EFS III Canon	E++ £59
18-55mm F3.5-5.6 IS EFS Canon	E++ £79
18-55mm F3.5-5.6 IS STM (EOS M) Canon	Mint- £79
18-135mm F3.5-5.6 IS USM Canon	E++ /E++ £179 - £189

18-200mm F3.5-5.6 IS EFS Canon	E++ £259
20-35mm F3.5-4.5 USM Canon	As Seen /E++ £79 - £129
24mm F1.4 L USM Canon	Mint- £749
24mm F2.8 EF Canon	E++ £189 - £199
24mm F3.5 L TSE MkII Canon	E++ £1,099
24-70mm F2.8 L USM Canon	E++ £749
24-105mm F2.8 L USM Canon	E++ £419 - £429
28-70mm F2.8 L USM Canon	Mint- £249
28-105mm F3.5-5.6 IS USM II Canon	E++ £429
28-200mm F3.5-5.6 IS USM Canon	E++ £139
35mm F1.4 L USM Canon	Mint- £689
35mm F2 EF Canon	E++ £169
35-350mm F3.5-5.6 L USM Canon	Mint- £689
40mm F2.8 STM Canon	Mint- £89 - £99
45mm F2.8 T-E Canon	E++ £749 - £849
50mm F1.8 EF II Canon	E++ £99
50mm F1.8 EF I Canon	E++ £49
50mm F1.8 EF MkII Canon	As Seen /E++ £69 - £119
50mm F2.5 EF Macro Canon	E++ /E++ £159
50-200mm F3.5-4.5 EF Canon	Unused £79
55-200mm F4-5.6 IS USM Canon	Unused £89
55-200mm F4-5.6 IS USM II Canon	E++ £59
55-250mm F4-5.6 EFS IS Canon	E++ £89
60mm F2.8 EFS Macro Canon	E++ £239
65mm F2.8 MP-E Macro Canon	Mint- £679
70-200mm F4 L IS USM Canon	E++ £299
70-200mm F4 L IS USM Canon	E++ £359
70-300mm F4-5.6 DG IS USM Canon	E++ £449
75-300mm F4-5.6 EF II Canon	As Seen £49
75-300mm F4-5.6 IS USM Canon	E++ £189
75-300mm F4-5.6 IS USM II Canon	E++ /E++ £79 - £89
80-200mm F2.8 EF L Canon	E++ £499
85mm F1.2 L USM Canon	E++ £899
85mm F1.2 L USM MkII Canon	E++ /Mint- £1,099 - £1,149

85mm F1.8 L USM Canon	E++ £279
100-400mm F4.5-5.6 L IS USM Canon	E++ £2,799
135mm F2 L USM Canon	E++ /E++ £699 - £889
180mm F3.5 L Macro USM Canon	E++ /Mint £649 - £749
300mm F2.8 L IS USM Canon	E++ £3,099
300mm F4 L IS USM Canon	E++ £749
400mm F2.8 L IS USM Canon	E++ £4,349
400mm F2.8 L IS USM Canon	E++ £2,399
400mm F4.0 L IS USM Canon	E++ £3,299
600mm F4 L IS USM Canon	E++ £5,449
600mm F4 L USM Canon	E++ £3,349
800mm F5.6 L IS USM Canon	Mint- £3,299
Cosina 100-400mm F4-6.7 Cosina	E++ £119
Leica 28mm F2.8 PCS Shift Leica	E++ £699
Sigma 10-20mm F4-5.6 DC HSM Sigma (Canon EOS)	E++ /Mint- £219 - £239
Sigma 12-24mm F4.5-5.6 EX DG HSM Sigma (Canon EOS)	E++ £449
Sigma 12-24mm F4.5-5.6 EX DG HSM MkII Sigma (Canon EOS)	E++ £429 - £449
Sigma 24-60mm F2.8 EX DG Sigma (Canon EOS)	E++ £159
Sigma 24-70mm F2.8 EX DG Sigma (Canon EOS)	As Seen /E++ £129 - £219
Sigma 28-200mm F3.5-5.6 DL Sigma (Canon EOS)	E++ £69
Sigma 28-300mm F3.5-6.3 DG Sigma (Canon EOS)	E++ £79
Sigma 300mm F2.8 APD EX DG HSM Sigma (Canon EOS)	E++ £1,689
Sigma 300mm F4 Apo Sigma (Canon EOS)	E++ £1,599
Sigma 500mm F4.5 Apo EX HSM Sigma (Canon EOS)	E++ £1,749
Tamron 18-200mm F3.5-6.3 XR Di II Tamron (Canon EOS)	As Seen £49
Tamron 55-200mm F4-5.6 Di II Tamron (Canon EOS)	E++ £39
Tamron 70-300mm F4-5.6 Di Tamron (Canon EOS)	E++ £49
Tamron 70-300mm F4-5.6 Di VC USD Tamron (Canon EOS)	E++ £199
Tamron 90mm F2.8 SP Di Macro Tamron (Canon EOS)	E++ £219
Tamron 200-500mm F5-6.3 Di LD AF Tamron (Canon EOS)	E++ £499
Tokina 10-17mm F3.5-4.5 Fisheye ATX Tokina (Canon EOS)	Exc /E++ £499 - £599
Tokina 12-24mm F4 ATX PRO SD Tokina (Canon EOS)	E++ £279 - £285
Tokina 16-50mm F2.8 ATX Pro DX Tokina (Canon EOS)	E++ £289
Tokina 28-70mm F2.8-2.8 ATX Pro Tokina (Canon EOS)	Unused £249
Tokina 28-80mm F2.8 ATX Pro Tokina (Canon EOS)	E++ £949

Tokina 50-135mm F2.8 DX ATX Tokina (Canon EOS)	Exc Demo £480
Tokina 80-400mm F4.5-5.6 ATX Tokina (Canon EOS)	As Seen £699
Vivitar 100mm F3.5 MC Macro Vivitar (Canon EOS)	Unused £65
Zeiss 28mm F2 ZE Zeiss	E++ /Mint- £599 - £699
Zeiss 85mm F1.4 ZE Zeiss	Mint- £699
1.4x EF II Extender Canon	E++ £119
1.4x EF II Extender Canon	E++ £189
1.4x EF MkII Extender Canon	E++ /Mint- £169 - £179
2x EF Extender Canon	E++ /E++ £109 - £129
2x EF MkII Extender Canon	E++ /Mint- £169 - £179
Kenko 2x Converter DG Pro300 Kenko	E++ £79
Kenko 3x Converter Pro300 Kenko	Mint- £399
Tamron 1x 4x Converter Tamron	E++ £45
Teleplus 2x MC7 Converter Teleplus	E++ /Unused £39 - £45

270EX Speedlite Canon	E++ £59
300EX Speedlite Canon	E++ /E++ £15 - £29
380EX Speedlite Canon	E++ £69
430EX Speedlite Canon	E++ £89
430EX Speedlite Canon	As Seen /Exc £25 - £29
480EX Speedlite Canon	E++ /E++ £39 - £49
540EX Speedlite Canon	E++ £99
550EX Speedlite Canon	As Seen /E++ £79 - £129
580EX MkII Speedlite Canon	E++ /E++ £199 - £219
580EX Speedlite Canon	E++ /Mint- £139 - £179
ML3 Macrofill Canon	E++ £49
MR-14EX Macro Ringlite Canon	E++ /Unused £29 - £39
MR40 AFC Macro Flash Canon	E++ /Unused £29 - £39
MT-24EX Macro Ringlite Canon	E++ £549
SI-E2 Transmitter Canon	E++ /Unused £69 - £99
Nissin Di866 Flash Nissin	E++ £39
Nissin Di866 Flash Nissin	E++ £39
Metz 50AF-1 Digital Metz	E++ £109
Sigma EF430ST Flash Sigma	Unused £39
Sigma EF500 DG ST Flash Sigma	E++ £69
Sigma EF500 DG ST Flash II Sigma	E++ £59
Sigma EF500 ST Flash Sigma	E++ £39
Sigma EF530 DG ST Flash Sigma	E++ £39
EF12 Extension Tube Canon	E++ /Mint- £39 - £49

## Contax 645 Series

35mm F3.5 Distagon Contax	E++ /Mint- £479 - £499
45mm F2.8 Distagon Contax	E++ £489 - £499
45-90mm F4.5 Vario Contax	E++ £1,599
120mm F4 Apo Macro Contax	E++ £689 - £699
140mm F2.8 Sonnar Contax	E++ /Unused £399 - £689
210mm F4 Sonnar Contax	E++ /Mint- £389 - £499
MF-2 Waist Level Finder Contax	E++ £289
MF-16 220 Film Insert Contax	Mint- £89
MF-2 Polaroid Mag Contax	E++ /E++ £49
RTF Power Pack Set Contax	Unused £49

## Contax G Series

G2 Millennium Kit Contax	E++ /E++ £1,599 - £1,750
G1 Body + GD1 Black Contax	E++ £169
G1 Body Only Contax	E++ £179 - £199
16mm F8 G + Finder Contax	E++ £99
16mm F2.8 G + Finder Contax	E++ /Mint- £499 - £549
16mm F2.8 G Contax	E++ £249
16mm F2.8 G Contax	E++ /E++ £149 - £229
16mm Viewfinder Contax	Mint- £199
GC-110 Body Case (G2) Contax	E++ £35
GC-220 Body Case (G2) Contax	E++ £39
GC21 CASE (G2) Contax	E++ £79
GC212 Long Nose Cover (G2) Contax	E++ £39
GDI Databack Contax	E++ £49
Professional 2000 Holdall Gold Pheil	Mint- £149
TLA140 Flash Contax	E++ /Mint- £35 - £59

## Digital Mirrorless

Fuji X10 Black Fuji	Mint- £199
Fuji X10 Black + Case Fuji	E++ £199
Fuji X100 + Case Fuji	E++ £379
Fuji X100 + LH-X100 Hood Fuji	E++ /E++ £379
Fuji X100S Silver Fuji	E++ £449
Fuji X100S Silver + Case/Hood Fuji	E++ £589
Fuji X100S Black LTD Fuji	E++ /E++ £489 - £539
Fuji X-E1 Black Body Only Fuji	E++ £159
Fuji X-E1 Silver Body Only Fuji	E++ /Mint- £199 - £249
Fuji X-M1 Black Body Only Fuji	E++ £179 - £189
Fuji X-Pro1 Body Only Fuji	E++ /Mint- £299 - £389
Nikon V2 Black + 10-30mm Nikon	E++ £419
Olympus E-P2 Black Body Only Olympus	E++ £219
Olympus E-P2 Chrome Body Only Olympus	E++ £129
Olympus E-P3 Body Only - Black Olympus	E++ £159
Olympus E-P5 Black + 14-42mm Olympus	Mint- £449
Olympus E-P5 Black Body Only Olympus	Mint- £449
Olympus E-P1 Black Body Only Olympus	E++ /E++ £59 - £79
Olympus E-P1 Blue Body Only Olympus	E++ £69
Olympus E-P1 Black + 14-42mm Olympus	E++ £129
Olympus E-P3 Silver + 14-42mm Olympus	E++ £449
Olympus E-M5 Black Body + HLDE Grip Olympus	E++ £499

Olympus E-M5 Black Body Only Olympus	E++ /Mint- £399
Olympus E-M5 Silver Body Only Olympus	E++ £399
Panasonic G1 + 14-45mm Panasonic	E++ £159
Panasonic G1 Body Only Panasonic	Mint- £229
Panasonic GF-2 Body Only Panasonic	E++ £49 - £89
Panasonic GF-3 Black Body Panasonic	E++ /Mint- £79 - £99
Panasonic GF-3 Red Body Panasonic	Mint- £99
Panasonic GF-3 + 14-42mm Panasonic	Mint- £139
Panasonic GH-2 Body Only Panasonic	E++ /Mint- £219 - £279
Panasonic GH-3 Body Only Panasonic	E++ £279
Panasonic GH1 Body Only Panasonic	E++ /E++ £179 - £219
Pentax Q Body Only Pentax	E++ £129
Samsung NX10 + 18-55mm Samsung	E++ /Mint- £139 - £149
Samsung NX100 + 20-50mm Samsung	E++ £99
Samsung NX11 + 18-55mm OIS Samsung	E++ £149
Samsung NX1100 + 20-50mm Samsung	Mint- £149
Sony NEX-C3 Body + 18-55mm Sony	E++ £159
Sony NEX-3 + 18mm F2.8 Sony	E++ £179
Sony NEX-5 + 18-55mm + Flash Sony	E++ £149
Sony NEX-5 + 16mm F2.8 Sony	E++ £179
Sony NEX7 + 16-50mm Sony	E++ £489
Sony NEX7 + 18-55mm Sony	E++ £499
Sony NEX7 Body Only Sony	E++ £369

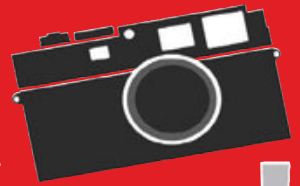
## Digital SLR Cameras

Canon EOS 1DS MkII Body Only Canon	E++ £1,099 - £1,239
Canon EOS 1DS MkII Body Only Canon	Exc /E++ £499 - £599
Canon EOS 1D MkIII Body Only Canon	E++ £1,849
Canon EOS 1D MkIII Body Only Canon	E++ /E++ £589 - £689
Canon EOS 1D MkIII Body Only Canon	As Seen /E++ £199 - £249
Canon EOS 6D Body Only Canon	E++ £949

Canon EOS 5D MkIII Body Only Canon	Mint- £1,709
Canon EOS 5D MkIII Body + BG-E6 Grip Canon	As Seen £699
Canon EOS 5D MkIII Body Only Canon	As Seen /E++ £549 - £549
Canon EOS 5D Body Only Canon	E++ £349
Canon EOS 5D MkIII Body + BG-E6 Grip Canon	As Seen £699
Canon EOS 7D Body Only Canon	E++ /Mint- £449 - £499
Canon EOS 60D Body Only Canon	E++ £349
Canon EOS 50D Body Only Canon	E++ /E++ £249
Canon EOS 30D Body Only Canon	E++ £89
Canon EOS 20D Body Only Canon	E++ £89
Canon EOS 10D Body Only Canon	As Seen /E++ £59 - £79

Canon EOS 1000D Body Only Canon	E++ £129
Canon EOS 5000 Body Only Canon	Mint- £189
Canon EOS 4000 + BG-E3 Grip Canon	E++ £129
Canon EOS 4000 Body Only Canon	As Seen £449
Canon EOS 3500 + 17-85mm Canon	E++ £129
Fuji S2 Pro Body Only Fuji	E++ £119
Fuji S3 Pro Body Only Fuji	E++ £329
Fuji S3 Pro + MB-D200 Grip Fuji	E++ £129
Nikon D800 Body Only Nikon	E++ £1,999
Nikon D800E Body Only Nikon	E++ /E++ £999 - £1,299
Nikon D800 Body Only Nikon	E+ /Mint- £1,349 - £1,499
Nikon D700 Body Only Nikon	E+ /Mint- £1,419 - £1,499
Nikon D610 Body Only Nikon	As Seen /E- £479 - £749
Nikon D600 Body Only Nikon	E+ /Mint- £1,049
Nikon D600 Body Only Nikon	E+ /Mint- £779 - £849
Nikon D300S Body Only Nikon	E++ £479
Nikon D300 Body Only Nikon	E++ £329 - £339
Nikon D200 Body Only Nikon	As Seen /E++ £129 - £189
Nikon D200 Body Only Nikon	E++ /Grip Nikon
Nikon D80 Body Only Nikon	E++ £139 - £149
Nikon D70 Body Only Nikon	E++ £79
Nikon D50 Body Only Nikon	E- £69
Nikon D7000 Body Only Nikon	E+ /E++ £349 - £369
Nikon D5300 Body Nikon	Mint £439
Olympus E3 Body Only Olympus	E++ £279 - £289
Olympus E30 + 14-42mm Olympus	E++ £349
Olympus E620 + 14-42mm + 40-150mm Olympus	E++ £449





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

440AF Flash Cobra.....	E+ £15
54M24 Flash Metz.....	E+ £79
54M24i Digital Flash + SCA3402 Metz.....	E+ £79
58AF1 Digital Metz.....	E++ £129
700AF Flash Cobra.....	E+ £19
Di622 MkII Flash Nissin.....	E++ £59 - £69
EF430 Super Flash Sigma.....	E+ £39
EF500 Super Flash Sigma.....	E++ /Unused £49 - £75
EF530 ST DG TTL Flash Sigma.....	E++ £79
G4500 Hammerhead Flash Sunkap. E+ /E++ £29 - £39	
SB21B Ringflash Nikon.....	E++ £99 - £179
SB22 Speedlight Nikon.....	E+ £35
SB22S Speedlight Nikon.....	E+ £39
SB27 Speedlight Nikon.....	E+ £59
SB400 Speedlight Nikon.....	E++ /Mint- £79 - £79
SB50DX Speedlight Nikon.....	E+ /E++ £59
SB600 Speedlight Nikon.....	E+ /E++ £125 - £129
SB800 Speedlight Nikon.....	E+ £145
SB900 Speedlight Nikon.....	E+ /Mint- £179 - £229
SD8 Battery Pack Nikon.....	E+ £35
SU800 Wireless Commander Nikon.....	Mint- £189
Twin D500 Flash + Grip Cobra.....	E++ £25

<b>Nikon AF Lenses</b>	
10-17mm F3.5-4.5 DX Fish Eye ATX Tokina (Nikon AF).....	Mint- £329
10.5mm F2.8 G AF ED DX Fisheye Nikon.....	E++ £349
100mm F2.8 AF PRO D ATX Tokina (Nikon AF)E++ £249	
105mm F2.8 AF Micro Nikon.....	E+ £299
105mm F2.8 AFD Micro Nikon.....	E+ /E++ £329 - £349
11-16mm F2.8 ATX Pro DX Tokina (Nikon AF).....	E+ £329
12-24mm F4 AF PRO MK1 Tokina (Nikon AF)E++ £279	
12-24mm F4 ATX PRO SD Tokina (Canon EOS).....	Mint- £299
12-24mm F4 ATX PRO SD Tokina (Nikon AF).....	E++ £289
14-24mm F2.8 G AFS ED Nikon.....	E++ £949
16-35mm F4 G AFS ED VR Nikon.....	Mint- £689
16-85mm F3.5-5.6 G ED VR AFS DX Nikon.....	E++ £239 - £329
16mm F2.8 AFD Fisheye Nikon.....	E++ £479
17-55mm F2.8 G AFS DX IFED Nikon.....	E+ /Mint- £449 - £549
18-105mm F3.5-4.5 G AFS ED DX VR NikonMint- £139	
18-140mm F3.5-5.6 AFS-G ED VR DX NikonMint- £279	
18-200mm F3.5-5.6 G AFS DX VR Nikon.....	As Seen /E++ £149 - £249
18-200mm F3.5-5.6 G AFS DX VR II Nikon.....	E++ £349
18-270mm F3.5-5.6 Di VC Tamron (Nikon AF).....	E+ £179
18-270mm F3.5-6.3 Di II VC Tamron (Nikon AF).....	E+ /E++ £159 - £199
18-35mm F3.5-4.5 AFD Nikon.....	E++ £239
18-55mm F3.5-5.6 G AFS VR Nikon.....	E++ /Mint- £79
18-55mm F3.5-5.6 AFS Nikon.....	E++ £59
18-55mm F3.5-5.6 AFS II Nikon.....	Mint- £59
18-55mm F3.5-5.6 G AFS VR Nikon.....	E++ £79
18mm F3.5 ZF.2 Zeiss.....	E++ £789
20-40mm F2.7-3.5 SP Asph Tamron (Nikon AF)E+ £179	
200-400mm F4 G VR AFS IFED Nikon.....	E++ /Mint- £2,799 - £2,989
200-400mm F5.6 AF LD Tamron (Nikon AF).....	E++ £249
200-500mm F5-6.3 Di LD AF Tamron (Nikon AF).....	E+ £489
20mm F2.8 AFD Nikon.....	E++ £319
21mm F2.8 ZF Zeiss.....	E++ £799
24-120mm F3.5-5.6 ED AFD NikonE+ /E++ £99 - £129	
24-120mm F3.5-5.6 G AFS ED VR Nikon.....	E++ £179
24-50mm F3.3-4.5 AF Nikon.....	E+ £79
24-50mm F3.3-4.5 AFD Nikon.....	E+ £99
24-70mm F2.8 G AFS ED Nikon.....	E++ £899 - £949
24-85mm F2.8-4 AFD Nikon.....	E+ /E++ £269 - £289
24mm F1.4 AE ED AS UMC Samyang (Nikon AF).....	Mint- £379
24mm F1.4 G AFS ED Nikon.....	E++ £1,189
24mm F3.5 ED PC-E Nikon.....	E++ £1,039
28-100mm F3.5-5.6 AFG Nikon.....	As Seen /E++ £29 - £59
28-200mm F3.5-5.6 AFD Nikon.....	E+ /E++ £99 - £129
28-200mm F3.5-5.6 AFG Nikon.....	As Seen £89
28-200mm F3.8-5.6 Asph Tamron (Nikon AF)Mint- £79	
28-300mm F3.5-5.6 G ED AFS VR Nikon.....	E+ /Mint- £499 - £549
28-70mm F2.6-2.8 ATX Pro Tokina (Nikon AF).....	E+ £249
28-75mm F2.8 XR Di Tamron (Nikon AF).....	E++ £189
28-80mm F3.5-5.6 AFD Nikon.....	E+ £39
28-85mm F3.5-4.5 AF Nikon.....	E+ £69
28mm F1.8 G AFS Nikon.....	E++ £419
28mm F2.8 AFD Nikon.....	E++ £99 - £139
28mm F2.8 AFD Nikon.....	E++ £149
300mm F2.8 G AFS ED VR II Nikon.....	E++ £3,089
300mm F2.8 IFED AF Nikon.....	E+ £949
300mm F4 AFS IFED Nikon.....	Mint £879
35-105mm F3.5-4.5 AFD Nikon.....	E++ £79
35-135mm F3.5-4.5 AFD Nikon.....	E++ £79
35-70mm F2.8 AFD Nikon.....	E++ £195
35-70mm F2.8 AFD Nikon.....	As Seen /E++ £149 - £249
35mm F1.4 AE AS UMC Samyang (Nikon AF).....	E+ £299
35mm F1.8 G AFS DX Nikon.....	E++ /Mint- £109
35mm F2.8 Macro DX ATX Tokina (Nikon AF).....	E++ £249
50MM F1.4 G AFS Nikon.....	E++ /Mint- £219
50mm F1.8 G AFS Nikon.....	Mint- £119
55-200mm F4-5.6 AFS DX G VR NikonE++ /Mint- £109	
60mm F2.8 AFD Micro Nikon.....	E++ £249
70-200mm F2.8 G AFS ED VR Nikon.....	E+ £689
70-200mm F2.8 G AFS ED VR II Nikon.....	Mint- £1,299
70-200mm F2.8 VC USD Tamron (Nikon AF)Mint- £849	
70-210mm F4-5.6 G Quantary.....	E+ £49
70-210mm F4-5.6 AFN Nikon.....	E+ £49
70-300mm F4-5.6 AFG Nikon.....	E+ /E++ £49 - £59
70-300mm F4-5.6 Di VC USD Tamron (Nikon AF).....	E++ £199
70-300mm F4-5.6 ED AFD Nikon.....	E++ £129
70-300mm F4-5.6 G AFS VR Nikon.....	E++ £279
80-200mm F2.8 ED AF Nikon.....	E+ £299
80-200mm F2.8 ED AFD Nikon.....	E+ £449
80-200mm F4-5.6 AFD Nikon.....	E+ £49
80-400mm F4-5.6 AFD VR Nikon.....	E+ £449
80-400mm F4-5.6 ATX Tokina (Nikon AF).....	E++ £249
85mm F1.4 AFD Nikon.....	Exc /E++ £499 - £699
85mm F1.4 G AFS Nikon.....	Mint- £849
85mm F1.4 ZF Zeiss.....	New £799
85mm F1.4 ZF.2 Zeiss.....	E++ £749
85mm F3.5 G AFS Micro VR DX Nikon.....	E++ £289
90mm F2.5 SP Macro AF Tamron (Nikon AF).....	E+ £159
90mm F2.8 SP Macro AF Tamron (Nikon AF).....	E+ £159
90mm F4.5 PC-TS Makro Symmar Schneider.....	E++ £1,949
Composar + Tilt Transformer Lens Baby.....	E++ £99
DSW Pro 0.7x Wide Converter Digital King.....	E++ £29

<b>Nikon AF Lenses</b>	
10-17mm F3.5-4.5 DX Fish Eye ATX Tokina (Nikon AF).....	Mint- £329
10.5mm F2.8 G AF ED DX Fisheye Nikon.....	E++ £349
100mm F2.8 AF PRO D ATX Tokina (Nikon AF)E++ £249	
105mm F2.8 AF Micro Nikon.....	E+ £299
105mm F2.8 AFD Micro Nikon.....	E+ /E++ £329 - £349
11-16mm F2.8 ATX Pro DX Tokina (Nikon AF).....	E+ £329
12-24mm F4 AF PRO MK1 Tokina (Nikon AF)E++ £279	
12-24mm F4 ATX PRO SD Tokina (Canon EOS).....	Mint- £299
12-24mm F4 ATX PRO SD Tokina (Nikon AF).....	E++ £289
14-24mm F2.8 G AFS ED Nikon.....	E++ £949
16-35mm F4 G AFS ED VR Nikon.....	Mint- £689
16-85mm F3.5-5.6 G ED VR AFS DX Nikon.....	E++ £239 - £329
16mm F2.8 AFD Fisheye Nikon.....	E++ £479
17-55mm F2.8 G AFS DX IFED Nikon.....	E+ /Mint- £449 - £549
18-105mm F3.5-4.5 G AFS ED DX VR NikonMint- £139	
18-140mm F3.5-5.6 AFS-G ED VR DX NikonMint- £279	
18-200mm F3.5-5.6 G AFS DX VR Nikon.....	As Seen /E++ £149 - £249
18-200mm F3.5-5.6 G AFS DX VR II Nikon.....	E++ £349
18-270mm F3.5-5.6 Di VC Tamron (Nikon AF).....	E+ £179
18-270mm F3.5-6.3 Di II VC Tamron (Nikon AF).....	E+ /E++ £159 - £199
18-35mm F3.5-4.5 AFD Nikon.....	E++ £239
18-55mm F3.5-5.6 G AFS VR Nikon.....	E++ /Mint- £79
18-55mm F3.5-5.6 AFS Nikon.....	E++ £59
18-55mm F3.5-5.6 AFS II Nikon.....	Mint- £59
18-55mm F3.5-5.6 G AFS VR Nikon.....	E++ £79
18mm F3.5 ZF.2 Zeiss.....	E++ £789
20-40mm F2.7-3.5 SP Asph Tamron (Nikon AF)E+ £179	
200-400mm F4 G VR AFS IFED Nikon.....	E++ /Mint- £2,799 - £2,989
200-400mm F5.6 AF LD Tamron (Nikon AF).....	E++ £249
200-500mm F5-6.3 Di LD AF Tamron (Nikon AF).....	E+ £489
20mm F2.8 AFD Nikon.....	E++ £319
21mm F2.8 ZF Zeiss.....	E++ £799
24-120mm F3.5-5.6 ED AFD NikonE+ /E++ £99 - £129	
24-120mm F3.5-5.6 G AFS ED VR Nikon.....	E++ £179
24-50mm F3.3-4.5 AF Nikon.....	E+ £79
24-50mm F3.3-4.5 AFD Nikon.....	E+ £99
24-70mm F2.8 G AFS ED Nikon.....	E++ £899 - £949
24-85mm F2.8-4 AFD Nikon.....	E+ /E++ £269 - £289
24mm F1.4 AE ED AS UMC Samyang (Nikon AF).....	Mint- £379
24mm F1.4 G AFS ED Nikon.....	E++ £1,189
24mm F3.5 ED PC-E Nikon.....	E++ £1,039
28-100mm F3.5-5.6 AFG Nikon.....	As Seen /E++ £29 - £59
28-200mm F3.5-5.6 AFD Nikon.....	E+ /E++ £99 - £129
28-200mm F3.5-5.6 AFG Nikon.....	As Seen £89
28-200mm F3.8-5.6 Asph Tamron (Nikon AF)Mint- £79	
28-300mm F3.5-5.6 G ED AFS VR Nikon.....	E+ /Mint- £499 - £549
28-70mm F2.6-2.8 ATX Pro Tokina (Nikon AF).....	E+ £249
28-75mm F2.8 XR Di Tamron (Nikon AF).....	E++ £189
28-80mm F3.5-5.6 AFD Nikon.....	E+ £39
28-85mm F3.5-4.5 AF Nikon.....	E+ £69
28mm F1.8 G AFS Nikon.....	E++ £419
28mm F2.8 AFD Nikon.....	E++ £99 - £139
28mm F2.8 AFD Nikon.....	E++ £149
300mm F2.8 G AFS ED VR II Nikon.....	E++ £3,089
300mm F2.8 IFED AF Nikon.....	E+ £949
300mm F4 AFS IFED Nikon.....	Mint £879
35-105mm F3.5-4.5 AFD Nikon.....	E++ £79
35-135mm F3.5-4.5 AFD Nikon.....	E++ £79
35-70mm F2.8 AFD Nikon.....	E++ £195
35-70mm F2.8 AFD Nikon.....	As Seen /E++ £149 - £249
35mm F1.4 AE AS UMC Samyang (Nikon AF).....	E+ £299
35mm F1.8 G AFS DX Nikon.....	E++ /Mint- £109
35mm F2.8 Macro DX ATX Tokina (Nikon AF).....	E++ £249
50MM F1.4 G AFS Nikon.....	E++ /Mint- £219
50mm F1.8 G AFS Nikon.....	Mint- £119
55-200mm F4-5.6 AFS DX G VR NikonE++ /Mint- £109	
60mm F2.8 AFD Micro Nikon.....	E++ £249
70-200mm F2.8 G AFS ED VR Nikon.....	E+ £689
70-200mm F2.8 G AFS ED VR II Nikon.....	Mint- £1,299
70-200mm F2.8 VC USD Tamron (Nikon AF)Mint- £849	
70-210mm F4-5.6 G Quantary.....	E+ £49
70-210mm F4-5.6 AFN Nikon.....	E+ £49
70-300mm F4-5.6 AFG Nikon.....	E+ /E++ £49 - £59
70-300mm F4-5.6 Di VC USD Tamron (Nikon AF).....	E++ £199
70-300mm F4-5.6 ED AFD Nikon.....	E++ £129
70-300mm F4-5.6 G AFS VR Nikon.....	E++ £279
80-200mm F2.8 ED AF Nikon.....	E+ £299
80-200mm F2.8 ED AFD Nikon.....	E+ £449
80-200mm F4-5.6 AFD Nikon.....	E+ £49
80-400mm F4-5.6 AFD VR Nikon.....	E+ £449
80-400mm F4-5.6 ATX Tokina (Nikon AF).....	E++ £249
85mm F1.4 AFD Nikon.....	Exc /E++ £499 - £699
85mm F1.4 G AFS Nikon.....	Mint- £849
85mm F1.4 ZF Zeiss.....	New £799
85mm F1.4 ZF.2 Zeiss.....	E++ £749
85mm F3.5 G AFS Micro VR DX Nikon.....	E++ £289
90mm F2.5 SP Macro AF Tamron (Nikon AF).....	E+ £159
90mm F2.8 SP Macro AF Tamron (Nikon AF).....	E+ £159
90mm F4.5 PC-TS Makro Symmar Schneider.....	E++ £1,949
Composar + Tilt Transformer Lens Baby.....	E++ £99
DSW Pro 0.7x Wide Converter Digital King.....	E++ £29

<b>Nikon AF Lenses</b>	
10-17mm F3.5-4.5 DX Fish Eye ATX Tokina (Nikon AF).....	Mint- £329
10.5mm F2.8 G AF ED DX Fisheye Nikon.....	E++ £349
100mm F2.8 AF PRO D ATX Tokina (Nikon AF)E++ £249	
105mm F2.8 AF Micro Nikon.....	E+ £299
105mm F2.8 AFD Micro Nikon.....	E+ /E++ £329 - £349
11-16mm F2.8 ATX Pro DX Tokina (Nikon AF).....	E+ £329
12-24mm F4 AF PRO MK1 Tokina (Nikon AF)E++ £279	
12-24mm F4 ATX PRO SD Tokina (Canon EOS).....	Mint- £299
12-24mm F4 ATX PRO SD Tokina (Nikon AF).....	E++ £289
14-24mm F2.8 G AFS ED Nikon.....	E++ £949
16-35mm F4 G AFS ED VR Nikon.....	Mint- £689
16-85mm F3.5-5.6 G ED VR AFS DX Nikon.....	E++ £239 - £329
16mm F2.8 AFD Fisheye Nikon.....	E++ £479
17-55mm F2.8 G AFS DX IFED Nikon.....	E+ /Mint- £449 - £549
18-105mm F3.5-4.5 G AFS ED DX VR NikonMint- £139	
18-140mm F3.5-5.6 AFS-G ED VR DX NikonMint- £279	
18-200mm F3.5-5.6 G AFS DX VR Nikon.....	As Seen /E++ £149 - £249
18-200mm F3.5-5.6 G AFS DX VR II Nikon.....	E++ £349
18-270mm F3.5-5.6 Di VC Tamron (Nikon AF).....	E+ £179
18-270mm F3.5-6.3 Di II VC Tamron (Nikon AF).....	E+ /E++ £159 - £199
18-35mm F3.5-4.5 AFD Nikon.....	E++ £239
18-55mm F3.5-5.6 G AFS VR Nikon.....	E++ /Mint- £79
18-55mm F3.5-5.6 AFS Nikon.....	E++ £59
18-55mm F3.5-5.6 AFS II Nikon.....	Mint- £59
18-55mm F3.5-5.6 G AFS VR Nikon.....	E++ £79
18mm F3.5 ZF.2 Zeiss.....	E++ £789
20-40mm F2.7-3.5 SP Asph Tamron (Nikon AF)E+ £179	
200-400mm F4 G VR AFS IFED Nikon.....	E++ /Mint- £2,799 - £2,989
200-400mm F5.6 AF LD Tamron (Nikon AF).....	E++ £249
200-500mm F5-6.3 Di LD AF Tamron (Nikon AF).....	E+ £489
20mm F2.8 AFD Nikon.....	E++ £319
21mm F2.8 ZF Zeiss.....	E++ £799
24-120mm F3.5-5.6 ED AFD NikonE+ /E++ £99 - £129	
24-120mm F3.5-5.6 G AFS ED VR Nikon.....	E++ £179
24-50mm F3.3-4.5 AF Nikon.....	E+ £79
24-50mm F3.3-4.5 AFD Nikon.....	E+ £99
24-70mm F2.8 G AFS ED Nikon.....	E++ £899 - £949
24-85mm F2.8-4 AFD Nikon.....	E+ /E++ £269 - £289
24mm F1.4 AE ED AS UMC Samyang (Nikon AF).....	Mint- £379
24mm F1.4 G AFS ED Nikon.....	E++ £1,189
24mm F3.5 ED PC-E Nikon.....	E++ £1,039
28-100mm F3.5-5.6 AFG Nikon.....	As Seen /E++ £29 - £59
28-200mm F3.5-5.6 AFD Nikon.....	E+ /E++ £99 - £129
28-200mm F3.5-5.6 AFG Nikon.....	As Seen £89
28-200mm F3.8-5.6 Asph Tamron (Nikon AF)Mint- £79	
28-300mm F3.5-5.6 G ED AFS VR Nikon.....	E+ /Mint- £499 - £549
28-70mm F2.6-2.8 ATX Pro Tokina (Nikon AF).....	E+ £249
28-75mm F2.8 XR Di Tamron (Nikon AF).....	E++ £189
28-80mm F3.5-5.6 AFD Nikon.....	E+ £39
28-85mm F3.5-4.5 AF Nikon.....	E+ £69
28mm F1.8 G AFS Nikon.....	E++ £419
28mm F2.8 AFD Nikon.....	E++ £99 - £139
28mm F2.8 AFD Nikon.....	E++ £149
300mm F2.8 G AFS ED VR II Nikon.....	E++ £3,089
300mm F2.8 IFED AF Nikon.....	E+ £949
300mm F4 AFS IFED Nikon.....	Mint £879
35-105mm F3.5-4.5 AFD Nikon.....	E++ £79
35-135mm F3.5-4.5 AFD Nikon.....	E++ £79
35-70mm F2.8 AFD Nikon.....	E++ £195
35-70mm F2.8 AFD Nikon.....	As Seen /E++ £149 - £249
35mm F1.4 AE AS UMC Samyang (Nikon AF).....	E+ £299
35mm F1.8 G AFS DX Nikon.....	E++ /Mint- £109
35mm F2.8 Macro DX ATX Tokina (Nikon AF).....	E++ £249
50MM F1.4 G AFS Nikon.....	E++ /Mint- £219
50mm F1.8 G AFS Nikon.....	Mint- £119
55-200mm F4-5.6 AFS DX G VR NikonE++ /Mint- £109	
60mm F2.8 AFD Micro Nikon.....	E++ £249
70-200mm F2.8 G AFS ED VR Nikon.....	E+ £689
70-200mm F2.8 G AFS ED VR II Nikon.....	Mint- £1,299
70-200mm F2.8 VC USD Tamron (Nikon AF)Mint- £849	
70-210mm F4-5.6 G Quantary.....	E+ £49
70-210mm F4-5.6 AFN Nikon.....	E+ £49
70-300mm F4-5.6 AFG Nikon.....	E+ /E++ £49 - £59
70-300mm F4-5.6 Di VC USD Tamron (Nikon AF).....	E++ £199
70-300mm F4-5.6 ED AFD Nikon.....	E++ £129
70-300mm F4-5.6 G AFS VR Nikon.....	E++ £279
80-200mm F2.8 ED AF Nikon.....	E+ £299
80-200mm F2.8 ED AFD Nikon.....	E+ £449
80-200mm F4-5.6 AFD Nikon.....	E+ £49
80-400mm F4-5.6 AFD VR Nikon.....	E+ £449
80-400mm F4-5.6 ATX Tokina (Nikon AF).....	E++ £249
85mm F1.4 AFD Nikon.....	Exc /E++ £499 - £699
85mm F1.4 G AFS Nikon.....	Mint- £849
85mm F1.4 ZF Zeiss.....	New £799
85mm F1.4 ZF.2 Zeiss.....	E++ £749
85mm F3.5 G AFS Micro VR DX Nikon.....	E++ £289
90mm F2.5 SP Macro AF Tamron (Nikon AF).....	E+ £159
90mm F2.8 SP Macro AF Tamron (Nikon AF).....	E+ £159
90mm F4.5 PC-TS Makro Symmar Schneider.....	E++ £1,949
Composar + Tilt Transformer Lens Baby.....	E++ £99
DSW Pro 0.7x Wide Converter Digital King.....	E++ £29

<b>200-400mm F4 G VR AF IFED Nikon</b>		<b>E++ /Mint- £2,799 - £2,989</b>
<b>200-400mm F5.6 AFD Tamron (Nikon AF).....</b>		<b>E++ £249</b>
<b>200-500mm F5.6-6.3 LD AF Nikon (Nikon AF)</b>		
<b>20mm F2.8 AFD Nikon</b>		<b>E++ £489</b>
<b>21mm F2.8 ZF Zeiss</b>		<b>E+ £379</b>
<b>24-120mm F3.5-5.6 ED AFD NikonE+/E++</b>		<b>£90 - £129</b>
<b>24-120mm F3.5-5.6 G AFS ED VR Nikon</b>		<b>E++ £179</b>
<b>24-50mm F3.3-4.5 AF Nikon</b>		<b>E++ £79</b>
<b>24-50mm F3.4-5.6 AFN Nikon</b>		<b>E+ £99</b>
<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
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<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
<b>28-70mm F2.8 AF Nikon</b>		<b>E+ £79</b>
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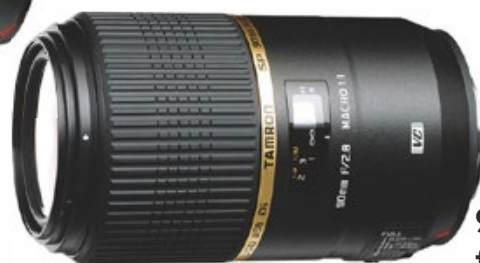


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# VisibleDust

Everything you need for  
camera sensor cleaning

## Swab

A range of swabs are available, use them to apply our cleaning liquids. There are swabs in all sizes from micro 4/3rds through full frame to medium format. Our orange swabs are recommended and safe to use for cameras without an anti aliasing filter. There are also swabs available for specialist uses. These include corner swabs, digital back swabs and focusing screen swabs. All are designed to make this delicate task as easy as possible.

## View

Quasar and Mini Quasar loupes make the job of identifying dust and grease on your sensor as safe and easy as possible

Swablight is the latest innovation in the sensor cleaning range. This small and compact light can be focused to clearly show where dust is lurking, and a swab can be fitted directly to the unit so precise cleaning can be carried out. *So portable it should go everywhere with you!*

## Dust

For removing dust and similar debris, our Arctic Butterfly range of brushes are a proven success. They are available in sizes to suit all sensors.

Zeeion blowers are ideal for removing dust from inside shutter chambers.

Flexodome. Use your Zeeion blower with complete confidence! Allows you to position the blower to reach those 'hard to clear' areas in your digital SLR.

## Clean

VisibleDust liquid cleaners (Sensor Clean, Smear Away and V-Dust Plus) are safe to use on all current camera sensors. It is recommended that V-Dust Plus is only used with our Orange series of swabs. Sensor Clean is for light stains, whilst Smear Away is for more stubborn stains caused by oil and lubricants, our Green swabs are best for use with these liquid cleaners.



For information about other products in the range, and nearest stockist...  
Tel: (Frazer) 07725 081436 (Denys) 07909 227517  
Email: [info@alphaodl.co.uk](mailto:info@alphaodl.co.uk) Website: [www.alphaodl.co.uk](http://www.alphaodl.co.uk)  
There are many detailed 'How To' tutorials available at...  
[www.visibledust.com](http://www.visibledust.com)

Patents apply to  
Visible Dust products



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Over 60% of digital camera owners have lost their images

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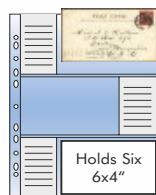
**F605** Gainsborough Burgundy Binder



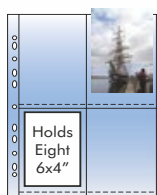
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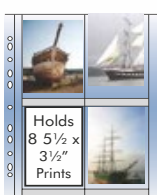
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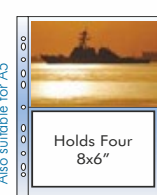
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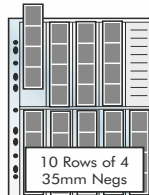
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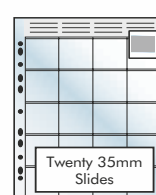
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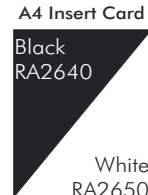
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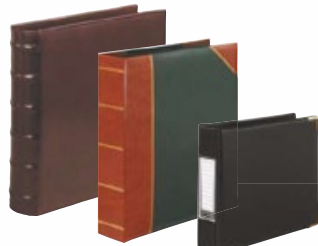
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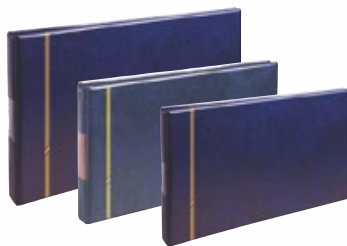
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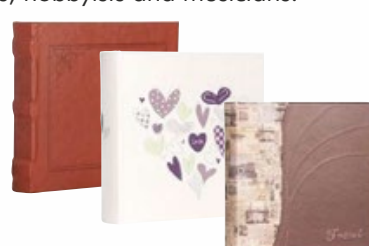


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CANON FD 50-300mm L+Hood .....£795-£1125  
CANON FD 300mmf2.8L .....£645-£895  
CANON FD 400mm f2.8,800mm5.6.....£NEG  
CANON VT71/1+50mm,139 .....£NEG  
CANON 50mm f1.2L39 .....£425-£775  
CANON EOS 14f2.8/L11 .....£895-£1425  
CANON EOS 135f2.8/135f2L .....£195-£645  
CANON EOS 50mm f1.8L .....£2795-£3675  
CANON EOS 300mm f2.8/L1S .....£1425-£3275  
CANON EOS 400mm f2.8/L11 .....£2475-£3495  
CANON EOS 500f4.5/500f4L.....£2275-£3245  
CANON 16-35 f2.8/L11 .....£745-£975  
CANON EOS 17-40L/UNUSED.....£375-£445  
CANON 17-55f2.8 EFS .....£475-£545  
CANON EOS 20-35 f2.8L .....£475-£675  
CANON 15-85/NEW NO Box .....£395-£525  
CANON EFS 17-85/unused.....£159-£245  
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CANON 24-105/28-70L/ASNEW .....£425-£575  
CANON 28-300L/UNUSED.....£1295-£1725  
CANON 35-300mm L-ASNEW .....£795-£1195  
CANON 70-200 f2.8/L1S .....£695-£1125  
CANON 70-200 f4/L1S .....£345-£725  
CANON 100-400L5/BXD,UNUSED.£845-£1025  
CAF-SIGMA 120-300f2.8 .....£895-£1275  
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CAF-12-24 SIGMA-Fullframe .....£345-£475  
CANON EX SPEEDLITES.....£95-£245  
CAF SIGMA 140 RINGFLASH .....£195-£245  
CONTAX N1+24-85AF/UNUSED .....£545-£995  
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CONTAX 85f1.4/135f2 .....£425-£1275  
CONTAX T 1/BXT/NEW .....£225-£695  
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CONTAX T2,TITN .....£245-£375  
CONTAX T3-ANNIV.70YR .....£775  
CONTAX 645+80f2+Back .....£1295-£1995  
CONTAX 645 LENSES 45-210mm .....£645-£995  
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CONTAX-G LENSES/BLACK/NEW .....£LOTS  
ENLARGERS-From 35mm-10x8 .....£ASK  
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FLUID HEAD,OTHER TRIPODS..... COME TO SHOP  
FUJI S1,S2,S3,BODIES .....£79-£295  
FUJI SWD65mf5.6/360f6.3.....ea£750  
FUJI 645/MF,AF .....£195-£595  
FUJI GSW70/690,90mm.....£445-£995  
FUJI GSW690,65mm/BOXED .....£595-£895  
FUJI PANO-GX617+90/105mm .....£1475-£2250  
617LENSES 90/105/180/300.....£995-£1395  
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HASSEL 202FA,COMP .....£1395-£1695  
HASSEL 205TCC,COMP,ASNEW .....£2895  
HASSEL 205FCF PROTOTYPE.....£6750  
HASSEL E12/E16 MAGNEW .....£145-£395  
HASSEL 60-120 F/NEW .....£695-£1295  
HASSEL 501C/M/80+ASNEW.....£995-£1795  
HASSEL 503CW,COMP/NEW?.....£1195-£2625  
HASSEL H1,H2,COMP/ASNEW .....£1795-£2475  
HASSEL H1+PHASE ONE P25.....£NEG  
HASSEL H LENSES 35-300mm.....£1195-£2495  
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HASSEL 155/200mm T1/ASNEW .....from£195  
HASSEL 120mm CFE/1/ASNEW .....£745-£1995  
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HASSEL 30/40mm CF-FLE/ASNEW .....£895-£1995  
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KODAK CAROUSEL TRAYS,BOXED .....ea£25  
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LEICA ZEISS L35/18mm,NEW .....£795/£995  
LEICA 21mm,24mm f2.8M/ASPH .....£1395-£1895  
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LEICA 50mm f2.11,4/ASPH .....£895-£1895  
LEICA M3,S/DW/ASNEW .....£545-£1395  
LEICA M1,M2P,M3,M4-2/P .....£OTS-£ASK  
LEICA CU/ANIVV body.....£345-£745  
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LEICA MR4 METERS/ASNEW .....£125-£245  
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MINOLTA DYNAX 7,9/BXD-NEW?.....£125-£375  
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NIKON S3 OLYMPIA+50f1.4 .....£NEG  
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PENTAX 50-135f2.8/160-250 ED .....£699/£895  
PENTAX 16-50f2.8/12-24mm .....£645/£595  
PENTAX AF TAMRON 28-75f2.8 .....£325  
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# CLOCK tower CAMERAS



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Olympus PEN F + 35mm f/1.8 Zuiko.....	£139
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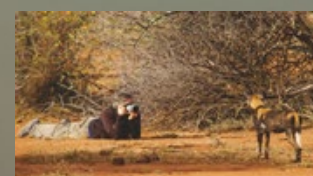
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# Final Analysis

**Roger Hicks considers...**

Marilyn Monroe and Arthur Miller, 1960, by Inge Morath



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**T**his was shot in Reno, Nevada, USA, during the making of *The Misfits* in 1960. The script was by Arthur Miller, one of the greatest playwrights of the 20th century, and the female lead was a very fine actress: Marilyn Monroe. They had an affair in 1951, and in 1956 he left his wife and married Monroe. However, the marriage was on the rocks by 1960 and they divorced in 1961. On 17 February 1962, Miller married Inge Morath, who took this picture.

Armed with this history, we can look at the picture anew. There is already a strange separation in it. Monroe has turned her back on both Miller and the photographer. She is not only looking out of the window, apparently ignoring them, but she is also partially isolated from the rest of the room by the net curtain. Miller is looking towards her, but he is much

closer to Morath. The (visually) huge table lamp forms a literal and figurative barrier between the two subjects.

Phrased like this, the composition looks brutally, clunkingly obvious. In fact, you can make the symbolism even worse. Visually, Miller and Monroe are about equidistant from that lamp. But there is a third point to the triangle that is centred upon the lamp: Morath.

When I chose this picture, I knew little or nothing of these details. I knew that Monroe and Miller had been married, but I had quite forgotten that he had later married Morath and I was completely unfamiliar with the precise dates. It simply struck me as a strange, alienated picture with an odd composition and curious lighting: Miller is almost wearing a halo, while the curtain around Monroe is reminiscent of a bridal veil. I knew, of

course, that Monroe died in 1962 in highly questionable circumstances; I did not know about the son with Down's Syndrome born to Morath and Miller in 1966, who was institutionalised shortly after his birth.

I could comment on the flare resistance of the lens, or about how Morath was influenced by the famous Nazi *Entartete Kunst* (Degenerate Art) exhibition of 1937 – unfortunately for the Führer, in its favour rather than against it. But rather than aesthetic or technical considerations, it most of all reminds me why, when I open a bottle of wine, I pour a little on the ground as a libation to Apollo and all the gods. There is a great deal to be said for hard work and talent, but at least as much is down to luck and chance. Monroe, Morath and Miller all had great good fortune and great ill-fortune. Would you change places with any of them?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Baron**



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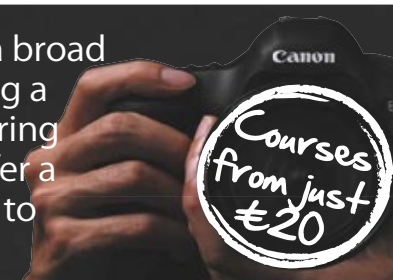


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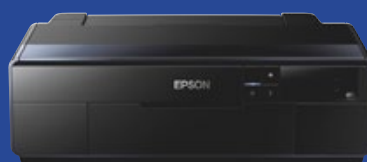
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